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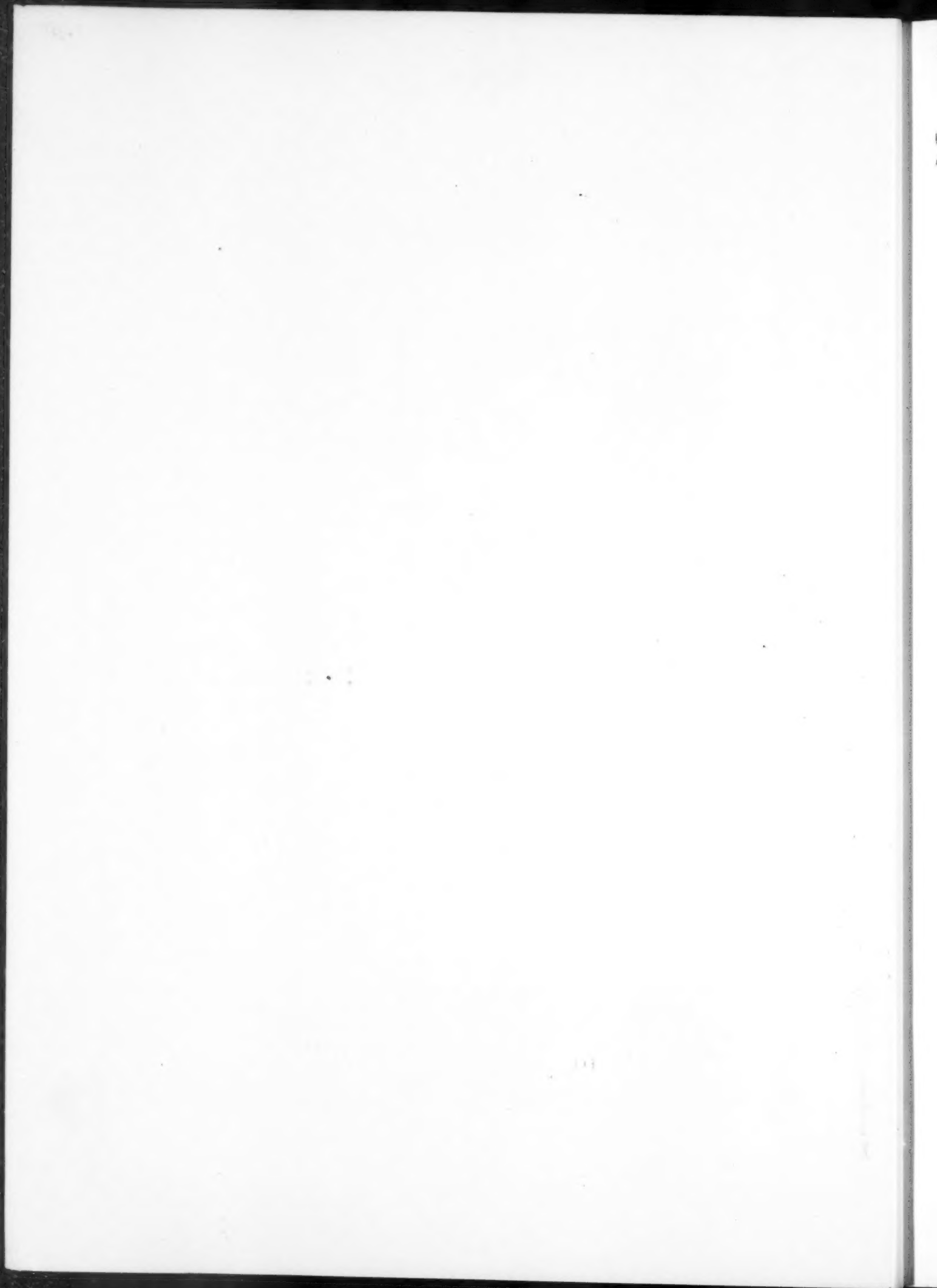
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Fig. I. EMBLEMATIC ELEPHANT IN WHITE CLOISONNÉ ENAMEL

By gracious permission of Her Majesty The Queen

CHINESE ENAMELS IN THE COLLECTION OF HER MAJESTY THE QUEEN

BY TANCRED BORENIUS

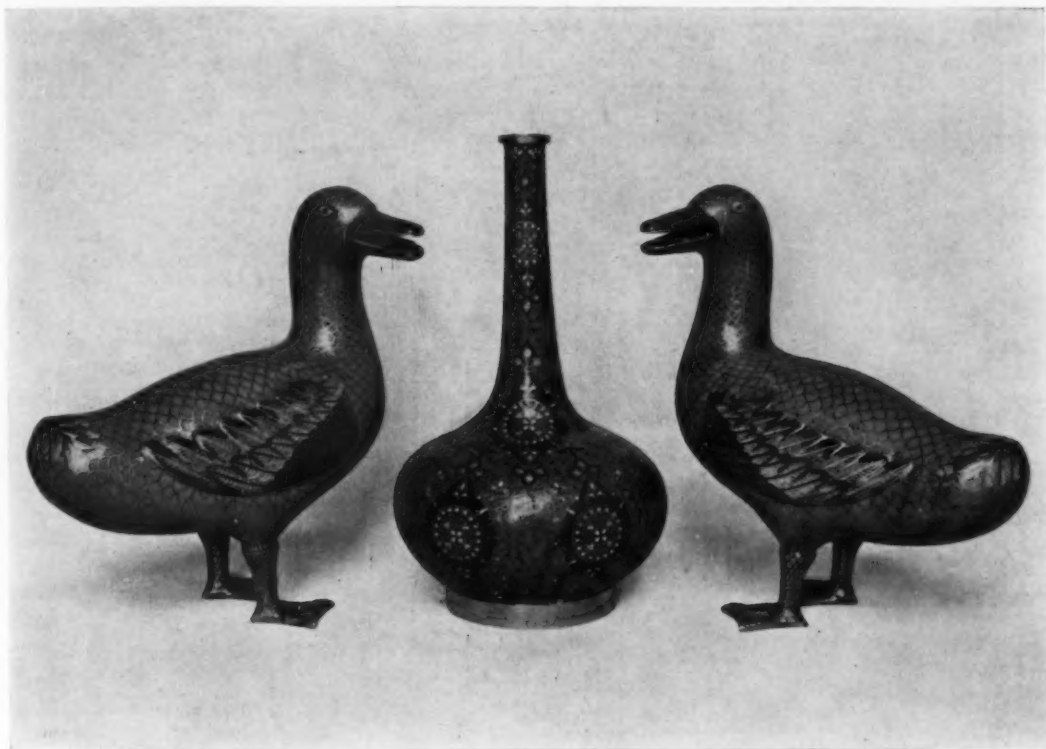


Fig. II. A CLOISONNÉ ENAMEL WATER SPRINKLER DECORATED WITH FLORAL MEDALLIONS, WITH A PAIR OF CLOISONNÉ ENAMEL MANDARIN DUCKS

IN the issue of *Apollo* for November, 1933, a number of fine examples of Chinese Jade in the collection of Her Majesty the Queen were, by gracious permission of Her Majesty, reproduced and described. On the present occasion we are privileged to illustrate some further pieces of outstanding merit which well exemplify the range and importance of the Queen's collections of objects of Chinese Art: namely, a selection of enamels representing both the two kindred techniques of *champlevé* and *cloisonné* enamelling and the technique of painted enamel.

Although the enamels of China do not form a province of craftsmanship so uniquely characteristic of the race and country as is Chinese Jade, yet quantitatively as well as qualitatively

enormous importance attaches to them in the annals of Chinese Art: and the history of the origin and development of Chinese enamel makes a story full of interest and fascination.

So far as we can trace, the art of enamelling is not indigenous to China. Indeed, the very term under which enamels generally are referred to in Chinese—*fa-lan*—in all probability is an index as to the sources whence the knowledge of this technique first was brought to China. The commonly accepted explanation of this term is that it is a corruption of the word *fu-lin*, which is the Chinese equivalent for the Greek word *polin*: and this again is an abbreviation of the term “*εἰς τὰν Πόλιν*,” a mediæval name for Constantinople. In Constantinople, and the Byzantine Empire generally we know that

A P O L L O



Fig. IV. A TINTED WOODEN FIGURE WITH FACE AND HANDS IN IVORY ON CARVED ROSEWOOD STAND INLAID WITH MOTHER-OF-PEARL, HOLDING ALOFT A "SAN" OR STATE UMBRELLA IN CLOISONNÉ ENAMEL

enamelling was extensively practised at an early period: and it was no doubt from Byzantium that specimens of the technique and the actual secret of the craft in the first instance were brought to China by Arab traders in their ships or else along the caravan routes of the Asiatic continent. Hence if the etymology here set out be correct, in using for enamels the appellation *fa-lan*—i.e., "Constantinople"—the Chinese to some extent did exactly the same thing as we do in calling porcelain "china." This stream of influence from Byzantium was, however, also supplemented from other Western sources. We know, for example, that when the travelling friar William de Rubruc in 1231 reached the city of Karakorum in Mongolia—where then ruled Kublai Khan, soon to become Emperor of China—he met there one Master Guillaume Boucher, a Paris goldsmith, and no stranger, we may be sure, to the technique of *champlevé* enamelling which by this time had reached such a splendid development in France and had its principal centre in the city of Limoges.

An isolated example of the technique of *cloisonné* enamelling, practised in China as far back as the T'ang dynasty (A.D. 618–906) is a mirror with an enamelled back which belongs to the Imperial collection in the Shōsōin (Todaji) at Nara in Japan. It is, however, with the Yüan dynasty (1218–1367) that we associate the beginning of the practice of enamelling in China on a larger scale; and with the advent of the Ming dynasty (1368–1643) the number of existing specimens soon grows enormously. In this early phase of Chinese enamelling the two techniques practised were those of "*cloisonné*" and "*champlevé*": the former being the method by which the vitreous colours are made to fill cells formed by strips of metal soldered edge-ways to the object which is to be decorated; while in *champlevé* enamelling the design is scooped out of the metal, the pigment thereupon filling the cavities. Later on, the technique of painted enamel was introduced into China alongside the older method: it was chiefly in the city of Canton that this technique was practised, and the technical traditions created in Limoges for this method (and indeed in some cases the actual Limoges models) were closely followed. *Champlevé* and *cloisonné* enamelling continued, however, to be practised in China where the position radically differs from that

in Limoges, where the technique of *champlevé* enamelling practically comes to an end in the fourteenth century, to be succeeded by the almost exclusive practice of the technique of painted enamel.

The examples from Her Majesty's collection here selected for reproduction belong nearly all to the period of the Emperor K'ien-Lung (1736–1795) during which reign the craft of enamelling was very actively practised, an extraordinarily high standard of technical accomplishment and decorative effectiveness being achieved.

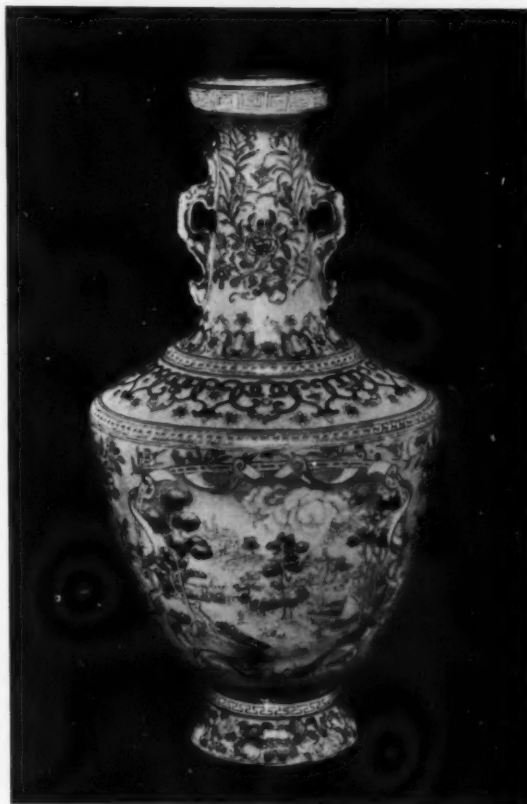


Fig. IX. A VASE IN PALE SEPIA AND *FAMILLE ROSE* COLOURS

We may take as our first example the superb Elephant (colour frontispiece) in white *cloisonné* enamel with jewelled trappings and the saddle and saddle-cloth enriched with a repoussé design of enamelled lotus scrolls. The ears, tusks and tail are in gilded bronze and on the saddle stands an enamelled vase inscribed with characters signifying "Great Good Fortune."

APOLLO

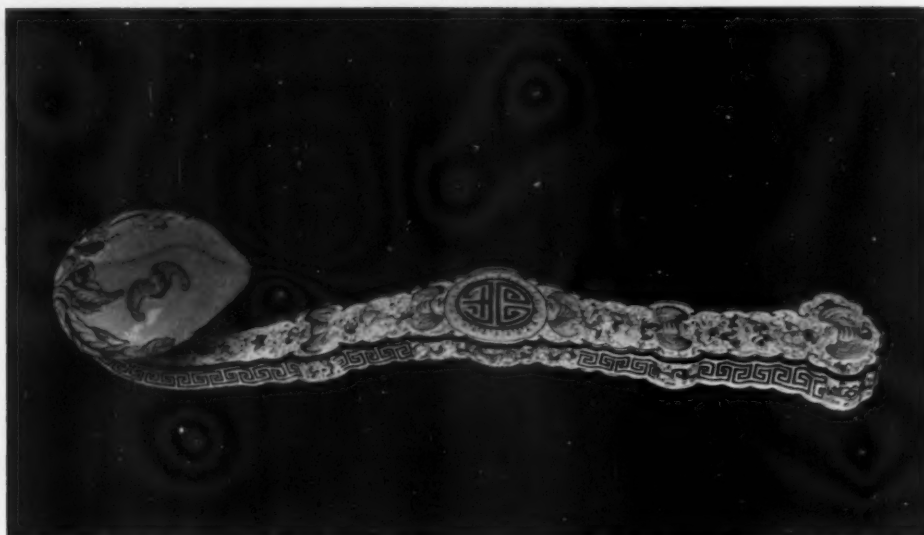


Fig. VI. A RARE SCEPTRE IN CANTON ENAMEL, USED ON FESTIVALS OR ANNIVERSARIES OF IMPORTANCE. This example is finely decorated in soft *famille rose* colours with "Bats of happiness" among lotus scrolls



Fig. VIII. (Centre) A MINIATURE TABLE SCREEN OF A CANTON ENAMEL PLAQUE. (Right) A CANTON ENAMEL CUP AND SAUCER. Both of K'ien Lung period. (Left) A STEM CUP OF THE REIGN OF EMPEROR YUNG CHENG, 1723-1735



Fig. VII. A FOUR-LOBED INCENSE BURNER WITH RAISED DECORATION OF ENAMELLED LOTUS SCROLLS. Two hydras or water dragons form the handles, and the vessel is supported on the paws and shoulders of four ogre-headed monsters

The Elephant performing the function here described conforms with a well-known convention of Buddhist symbolism; another example of the type, also in cloisonné enamel, is in the Victoria and Albert Museum (No. 1660-82). Such pieces had their place on Buddhist altars, the Elephant being a sacred animal of the law; and when carrying a vase

enamel achieved in their "Eucharistic Doves" some five hundred years earlier.

The technique of *champlevé* enamel comes to the fore in our next example (colour illustration, Fig. III) which is one of a pair of Imperial table lanterns consisting of four large and four small curved horn panels painted in *famille rose* colours with longevity symbols, flowering gourd

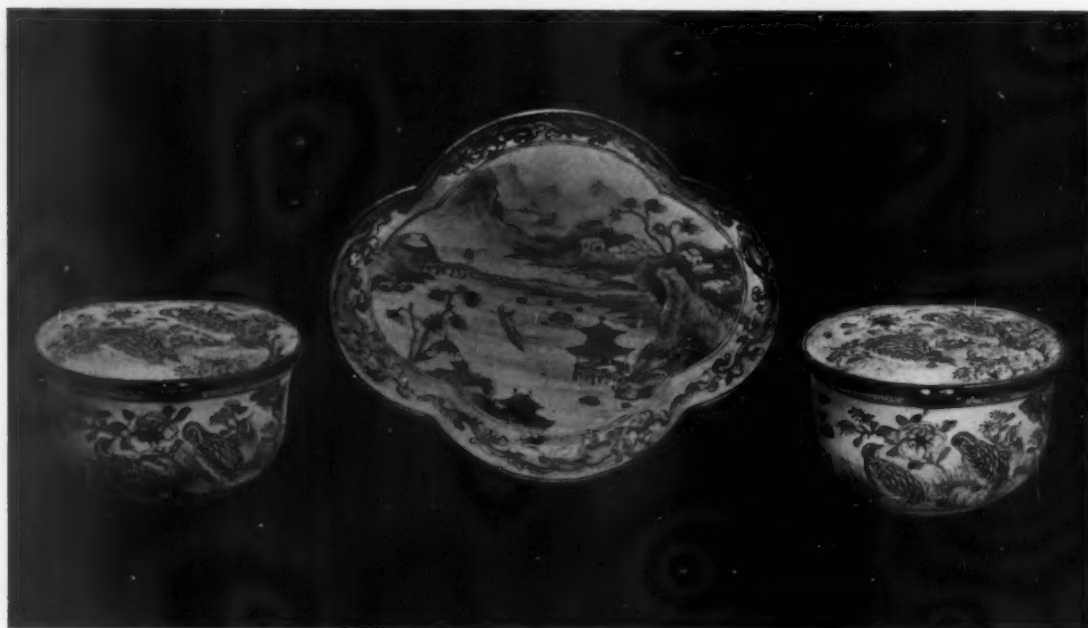


Fig. X. A QUARTREFOIL TRAY WITH LANDSCAPE IN BLUE AND WHITE, WITH A PAIR OF SNUFF BOXES IN *FAMILLE ROSE* COLOURS

on its back the Elephant had the special symbolical significance of "Peace in the North."

Our next colour plate (Fig. II) shows in the centre a cloisonné enamel water sprinkler, of delightfully simple and elegant outline, decorated with stylized floral medallions on a turquoise blue ground; while on each side are seen one of a pair of cloisonné enamel mandarin ducks—the Chinese emblem of conjugal affection—with their bodies in pale turquoise blue, the tails and slightly open wings polychrome, the beaks enamelled in green and the legs gilded. The humorous conception of the two birds alertly looking round with half-opened beaks, is most delightful in a typically Chinese vein; and here, as always when the Chinese produce their enamel birds, the student is irresistibly reminded of the closely kindred effect which the Limoges workers in *champlevé*

sprays and butterflies and enriched with metal-work sprays, the leaves and flowers in *champlevé* enamel, the stems, tendrils and gourds in gilded bronze.

The complexities of Buddhist symbolism are vividly illustrated in the delightful tinted wooden figure with ivory face and hands (Fig. IV) kneeling on a carved rosewood stand inlaid with mother-of-pearl and holding aloft a "san" or state umbrella. The latter is one of the "pa chi hsiang" or eight happy omens found among the signs on the sole of Buddha's foot; and the figure is one of a complete series of eight illustrating these various omens owned by Her Majesty. In the present example the cloisonné enamel umbrella is decorated with bats flitting amidst lotus scrolls, while the ribs and flowing fillet are in gilded bronze. The Bat, it should be added, is the Taoist emblem

CHINESE ENAMELS IN THE COLLECTION OF HER MAJESTY THE QUEEN

of happiness; and this emblematic motive reappears in the flat circular box containing a supper set of nine dishes (colour plate, Fig. V) the whole brilliantly decorated with "Bats of happiness" flying amongst tendrils *semé* with stylized prunus flowers in translucent lapis-lazuli and turquoise blue enamels; an ensemble of the most splendid effect.

Altogether an exceptional piece and without doubt not only K'ien-Lung period, but actually a production of one of the Imperial Palace ateliers.

Similar remarks must apply to the four-lobed Incense burner (colour plate, Fig. VII) with raised decoration of enamelled lotus scrolls, the centre of each blossom containing a "yin" and "yang" symbol denoting the duality of Nature. The



Fig. XI. A MINIATURE SET OF CANTON ENAMEL, COMPRISING TWO COFFEE POTS AND AN OVAL TRAY

We may now turn to the specimens here reproduced of painted Canton enamel; and amongst them our attention is first attracted by a rare sceptre or *Ju-i* (colour plate, Fig. VI). It may here be recalled that this ceremonial implement was favoured as an offering to the Emperor by his courtiers or to a courtier from the Emperor on festivals and anniversaries of importance; and as the word *Ju-i*, means literally "according to your wish, as you desire," these objects have come to be known as "sceptres of good luck." The present example is beautifully decorated in soft *famille rose* colours with "Bats of happiness" amidst stylized lotus scrolls, a "shou" or longevity symbol medallion occupying the centre of the handle. The head is in the form of a peach which in China is the symbol of longevity. Around the sides runs a Greek key or meander pattern broken at intervals by dragon and lotus scrolls.

perforated cover is surmounted by a jewelled knob in the form of a *lucidus polyporus* or tree-fungus of longevity which at a remote period is said to have sprouted within the Imperial Palace. Two hydras or water-dragons form the handles and the whole is supported on the paws and shoulders of four "tao tieh" or ogre-headed monsters.

In the next colour plate (Fig. VIII) we see in the centre a miniature table screen consisting of a Canton enamel plaque exquisitely painted in *famille rose* colours with a lotus spray on a pale turquoise blue ground on which appears in black characters the name of the Emperor K'ien Lung within an incised key pattern border of gilded bronze. The plaque is mounted on a contemporary gilded bronze stand carved and pierced with stylized dragon and phoenix scrolls. Another K'ien Lung piece is seen on the same plate, being a Canton enamel cup and

saucer in the form of a five-petalled lotus flower, delicately painted with floral sprays surrounding a central lotus medallion with gilded rim and handle. The stem cup on the left is a slightly earlier piece, belonging to the reign of the Emperor Yung Cheng (1723-1735): the exterior is enamelled in "rose du barri," the interior in sky blue, while the mouth and foot have gilded rims.

Our three remaining plates are in monochrome illustrating various pieces of the highest technical perfection. One (Fig. IX) is a vase decorated in pale sepia and soft *famille rose* colours with two European landscapes, the foot and neck being decorated with fruit and flowers: the two rustic scroll handles present a further notable feature. In the next plate (Fig. X) the central piece is a quartrefoil tray painted with a landscape in blue and white enclosed within a narrow border of blue

dragons on a pale aubergine ground. This is flanked by a pair of snuff boxes, finely painted in *famille rose* colours with quail amidst flowers and rocks on a white ground. Finally we reproduce (Fig. XI) a miniature set comprising two coffee pots and an oval tray delicately painted in *famille rose* colours with lotus and prunus blossom, the centre of the tray with a spray of flowers among which appear the lily, tree peony or *mutan*, and magnolia flower.

The examples here chosen for reproduction represent, it must be emphasized, only a small proportion of Her Majesty's collection of Chinese enamels which includes a large number of pieces of a quality by no means inferior to that of the pieces with which we have here dealt. These will, however, convey an idea of the comprehensiveness of the collection and of the extraordinarily high standard of excellence which is maintained in it.



Fig. III.
ONE OF A PAIR OF
IMPERIAL TABLE
LANTERNS

The curved horn panels are painted in *famille rose* colours with longevity symbols; the leaves and flowers in champlevé enamel

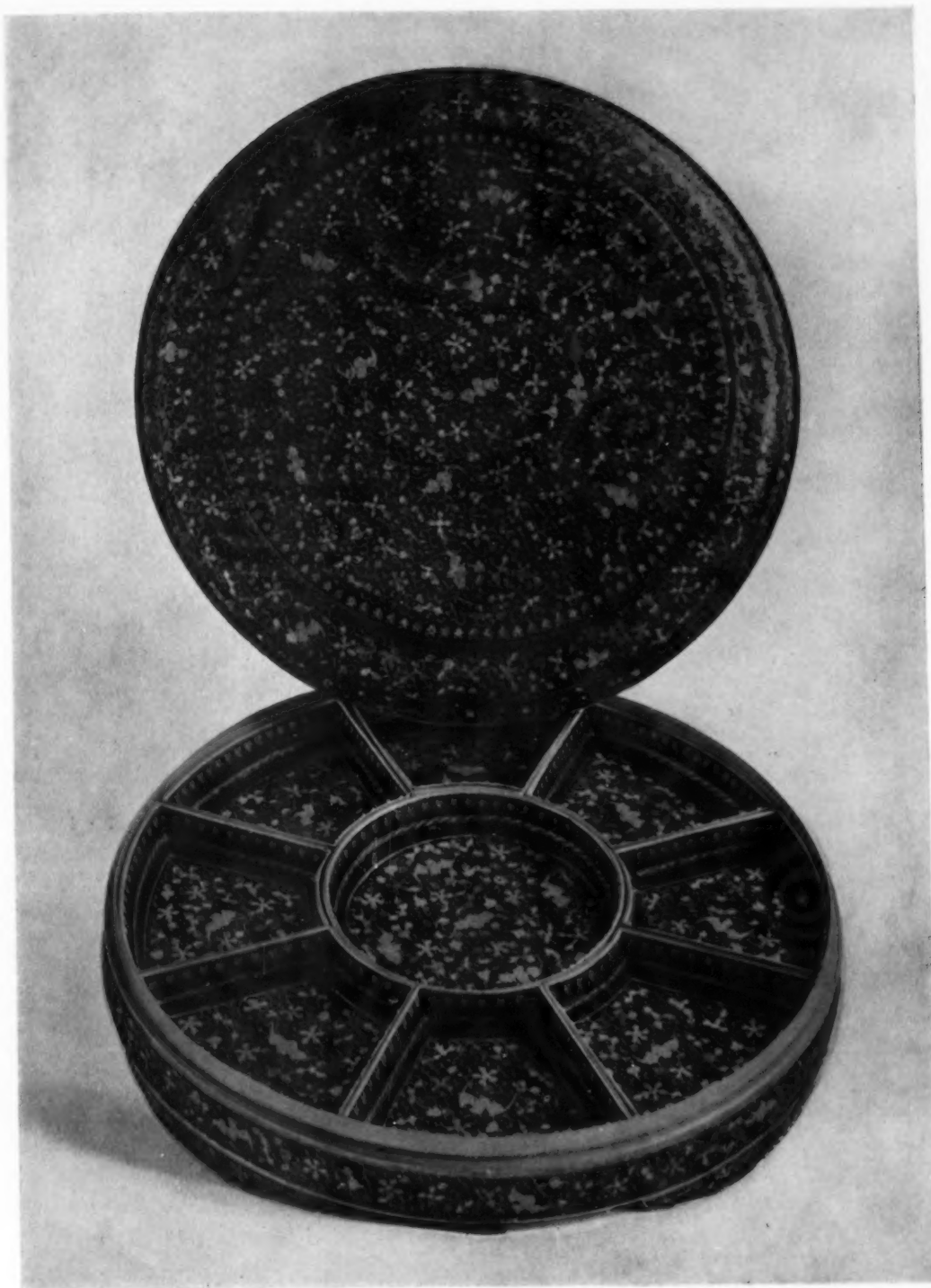
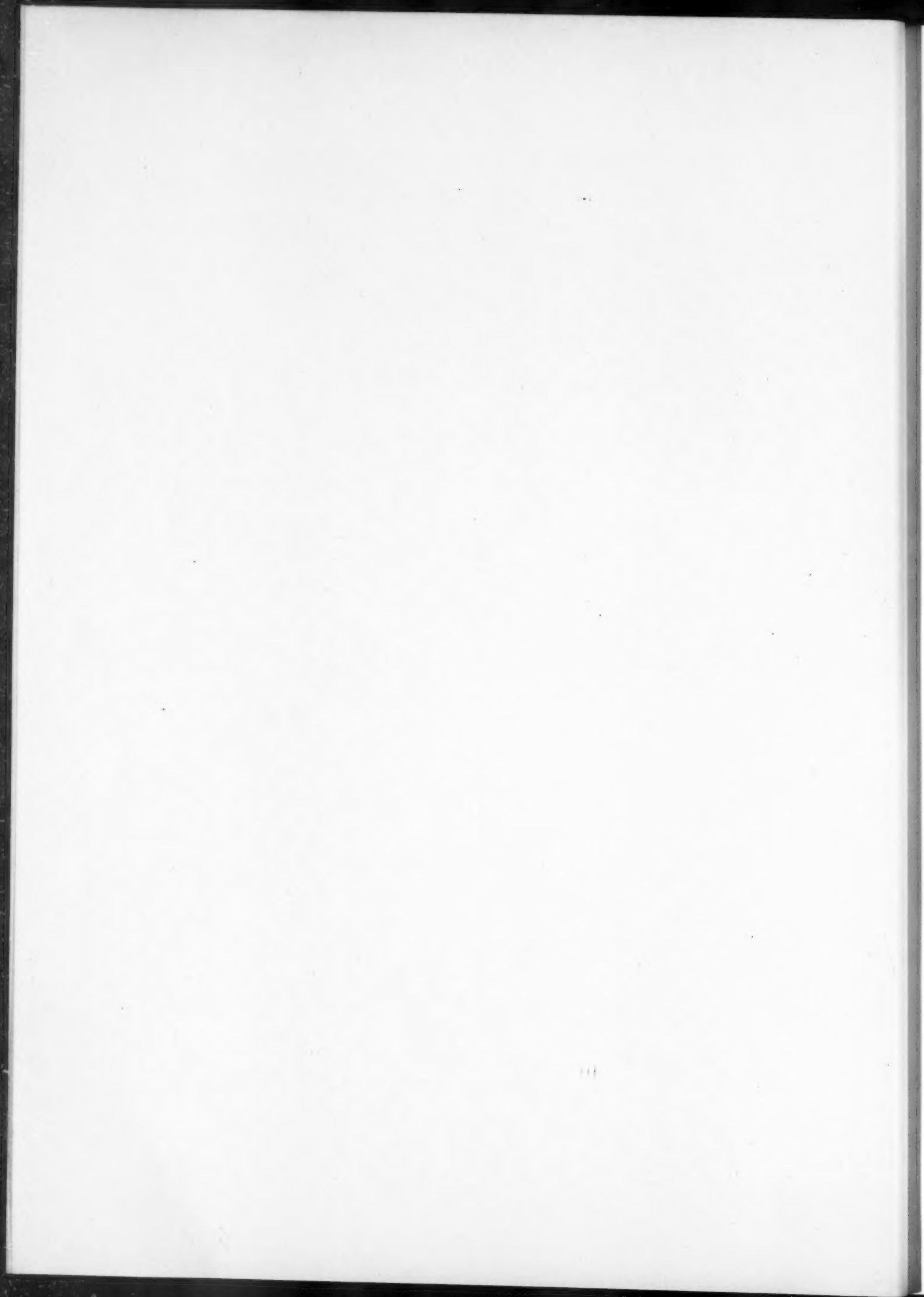


Fig. V. A CIRCULAR BOX CONTAINING A SUPPER SET OF NINE DISHES decorated with "Bats of happiness" flying amongst tendrils *semé* with stylized prunus flowers in translucent lapis-lazuli and turquoise blue enamels.

By gracious permission of Her Majesty The Queen



JAN VAN EYCK'S "ARNOLFINI" GROUP

BY C. K. JENKINS



THE NATIONAL GALLERY JAN VAN EYCK

IN studying the work of any artist we are usually dependent upon three classes of documents. The first consists of documents from the artist's own hand, including his works and the inscriptions upon them; this is of course the most dependable and most important class. In the second class we must place official and other documents contemporary with the artist; these are also very important. Later documents, though often useful in helping to corroborate evidence afforded by those in the first and second classes, are generally of minor importance, and are often quite unreliable when standing by themselves.

After a visit to Bruges last summer, when I renewed my acquaintance with the portrait of Margaret van Eyck, I noticed that the resemblance between her face and that of the lady in the double portrait of "Arnolfini and his Wife" in the National Gallery was so close that they must represent the same person. Before that I had never investigated the authority upon which the identification of the persons in this group was based. When I did so I was surprised to find that this identification rested entirely upon documents of the third class, *i.e.*, upon documents which have no value at all by themselves. On the other hand, the identification of the

group as Jan van Eyck and his wife Margaret is supported by all the documents of both the first and the second classes, and is corroborated by those of the third class.

It seems best to begin with the second class of documents, which were contemporary with Jan van Eyck, but not from his own hand. As these are given in full by Weale, a short summary is all that is necessary.

The date of his birth is unknown. From 1422 to 1425 he was painter and valet de chambre to Duke John of Burgundy. On May 19th, 1425, he became painter and valet de chambre to Duke Philip the Good, and held this post until his death. From 1425 to 1427 he lived at Lille, and the Duke paid his rent. In 1426, 1427 and 1428 he received large payments for certain secret journeys on behalf of the Duke. In October, 1428, he accompanied an embassy to Portugal to arrange a marriage between Duke Philip and the Infanta Isabella of Portugal, and he painted the Infanta's portrait, which was at once sent to the Duke.



ST. CATHERINE AT DRESDEN

By courtesy of Sir Robert Witt



THE ANGEL OF THE ANNUNCIATION (HERMITAGE)
By courtesy of Sir Robert Witt

From June, 1432, he had a house of his own in Bruges, where he acquired the right of citizenship in 1433. In 1433 Duke Philip paid him a visit "in order to see a certain work executed by the said Johannes." On June 30th, 1434, the Duke authorized the payment of £96 12s. to a goldsmith in Bruges for six silver cups presented in his name to Jan van Eyck at the baptism of his child, to whom Duke Philip became godfather by proxy. He received his last quarter's salary on June 24th, 1441, and died a few days later. He was buried on July 9th, 1441. His widow, "Damoiselle Marguerite," received on July 22nd, 1441, a gratuity from the Duke equal to six months' salary.

In 1450 his daughter Lyévine entered the convent at Maeseyck, and the Duke provided her with the necessary dowry of £24.

We know nothing of his descent, and it is believed that the appellation van Eyck merely denotes that he was a native of Maeseyck.

In the year 714 two sisters, daughters of the Lord of Denain, left the convent at Valenciennes where they had been educated, and founded a convent at Maeseyck with the object of copying and illuminating manuscripts. Later on the Maes valley became the training ground of the great school of Flemish miniaturists, and, from the extraordinary fineness of Jan van Eyck's work, and particularly his superlatively excellent architectural drawing, for which the Flemish miniaturists were famed, we may probably suppose that he began life as an illuminator. Perhaps we may also think that his daughter Lyévine inherited something of his artistic gifts, and that she entered the convent at Maeseyck on this account.

A younger brother of Jan van Eyck, named Lambert, is mentioned in the Duke's accounts and in the archives of the Church of St. Donatian in Bruges. Since no authenticated contemporary document mentions Hubert, it seems that M. Emile Renders is right in dismissing him and the supposititious sister Margaret as creations of the rivalry between Bruges and Ghent.

We know that Jan van Eyck's wife was named Margaret, but we are ignorant of her family name, also of the date of their marriage. Still, anyone can see from her portrait in Bruges that she was a Fleming.

At the Court of the Duke of Burgundy, as at that of the King of France, the painter and valet de chambre,



FRAGMENT OF MADONNA AND THE CARTHUSIAN
In the collection of Baron Gustave de Rothschild
By courtesy of Sir Robert Witt

JAN VAN EYCK'S "ARNOLFINI" GROUP

i.e., the Gentleman of the Bedchamber, had no sinecure. He was of course not employed in valeting his master, but he was responsible for designing and providing decorations, costumes, banners and devices at tournaments, festivals and all other public functions. Since we read that Louis XII of France sent his valet de chambre to England in 1514 to supervise Mary Tudor's trousseau, in order that it might be in the latest French fashion, we may perhaps suppose that Jan van Eyck had the same mission when he went to Portugal to paint the Infanta's portrait and arrange the details of her marriage to Duke Philip. There is something very human about Philip, who really appreciated his "bien aimé varlet de chambre et peintre," and showed it by taking care that he received the salary due to him. It is pleasant to read that when he went to see certain work carried out by Jan in 1433 he tipped the apprentices.

I now take the documents of the third class.

An inventory of the effects of Margaret of Austria, dated 1516, includes "ung grant tableau qu' on appelle Hernoul le fin avec sa femme dedans une chambre, qui fut donné à Madame par Don Diego, les armes duquel sont en la couverture du dit tableau. Fait du peintre Johannes." In a second inventory, dated 1523, we find "ung tableau fort exquis qui se clot à deux feuillets où il y a paintz ung homme et une femme estanz desboutez touchantz la main l'ung de l'autre; fait de la main de Johannes; les armes et devise de feu Don Diège es dits deux feuillets . . . nomme le personnage Arnoul fin."

These two inventories undoubtedly describe the same picture. An inventory is not based upon surmise, but



ANNE d'ARTOIS Copy after Van Eyck, Cadiz
By courtesy of the Director of the Museum

upon fact. The picture therefore represented Arnolfini and his wife, and was painted by Johannes, obviously Jan van Eyck, the court painter. As these two facts are mentioned in both inventories we may pretty certainly assume that the picture bore an inscription to that effect. Otherwise the person who drew up the inventory could not have known them. It was a large picture with two wings or shutters, which were closed by a bolt, as we learn from a marginal note to the first inventory. Later on it became the property of Queen Mary of Hungary, who ordered it to be included among the pictures which she took to Spain in 1556.

"Let there also be packed for her a large picture with two shutters by which it is closed; in it there are a man and a woman who have taken each other's hands, and a mirror in which the said man and woman are reflected. Don Diego de Guebara's arms are on the shutters; painted by Juanes de Hec in 1434."

In 1789 the picture is mentioned in an inventory of the paintings in Charles IV's palace at Madrid. It is quite evident from these inventories that the portrait of Arnolfini and his wife was in the possession of the Regent of the Netherlands or the King of Spain from 1516 to 1789.

But in 1568 Vaernewyck writes of a similar picture which Queen Mary saw in the possession of a barber in Bruges. This was a small panel in oils painted by Van Eyck, representing a man and a woman who were giving each other their right hands as though they were being married, and who were united by the troth¹

¹ A great deal has been made of this "troth," which Van Mander calls "Fides," as though the picture might represent an informal marriage. *c.f.* Panofsky in the *Burlington Magazine*, March, 1934. As Vaernewyck lived 100 years after it was painted his opinion is of no value by itself. It seems a quite unimportant point, since we have the picture.



THE LUCCA MADONNA AT FRANKFORT

By courtesy of Sir Robert Witt

APOLLO



MARGARET VAN EYCK

In the Collection of Mr. Julius H. Haass

By courtesy of Sir Robert Witt

which wedded them. Van Mander, writing in 1617, repeats this story, according to which Queen Mary was so much delighted that she gave the barber in exchange for the picture a post (in her household?) that brought him in 100 gulden a year.

In all the books that I have consulted this story is dismissed as absurd. It seems to me to be very important, as it provides the solution of an otherwise insoluble problem. We have a "large picture" which was taken to Spain, and was still there in 1789; also, according to this story, a "small picture." The only possible solution is that Jan van Eyck painted two pictures with the same setting: a large one of Arnolfini and his wife, and a small one of himself and his own wife which remained in the Netherlands, and is now in

the National Gallery. Vaernewyck's story cannot possibly refer to the portrait inventoried for Margaret in 1516, as it belonged to Don Diego before she had it. Again, the portrait which went to Spain was certainly not identical with the picture in the National Gallery, for the latter is small, has no shutters, has no mention of Arnolfini, nor has it Jan van Eyck's signature as having painted it.

After the Battle of Waterloo a wounded English officer was taken to a house in Brussels to be nursed. Hanging in his room was the little picture now in the National Gallery, and he took such a fancy to it that he asked his host to sell it to him. It was bought from him for the National Gallery in 1842.

Arnolfini was a native of Lucca, who came in 1420 to Bruges, where he was the representative of the banking

house of the wife's name incorrect. She family in Lucca in Paris. Con our picture cor If the lady in on the travelli that the face, find the same other painting the Angel of t Madonna wit standing of th that she was merely the po of the perioo for it in man in Burgkmain right hand is from the pro does, it see just come int out, perhaps the lady's r the man, wh with his ow which he is p dog may be fidelity, as of the same of Laurence Church, da cannot have infidelity in the dog bec Between there is the then there has ignored lady's head inscription



INSCRI

St. Marga lady's nam As Marga not only mediæval to denot "Johanne meaning wished to written "

JAN VAN EYCK'S "ARNOLFINI" GROUP

house of the Medici. According to most writers his wife's name was Jeanne de Chenamy, but this is incorrect. She was Giovanna dei Cenami, a distinguished family in Lucca, some of the members of which settled in Paris. Consequently the fair-complexioned lady in our picture could not possibly be Arnolfini's Italian wife. If the lady in our picture is compared with St. Catherine on the travelling altar-piece in Dresden, it will be seen that the face, figure and pose are identical. Again, we find the same face and figure in several of Jan van Eyck's other paintings, notably the Lucca Madonna at Frankfurt, the Angel of the Annunciation in the Hermitage, and the Madonna with the Carthusian. A curious misunderstanding of the lady's pose has often led critics to think that she was soon to become a mother. Her attitude is merely the pose which was fashionable for a young lady of the period in Germany and the Netherlands. We see it in many of Dürer's drawings, and most markedly in Burgkmair's St. Barbara in Berlin. Since the lady's right hand is ringless, she cannot be already married. From the prominent position of the two pairs of outdoor shoes, it seems that the man and woman have either just come into the room, or else that they are just going out, perhaps to their formal betrothal or to their wedding. The lady's right hand lies passively in the left hand of the man, who is evidently going to clasp her right hand with his own right hand when he has ended the vow which he is plainly about to make. Possibly the little woolly dog may be put into the picture as a sign of conjugal fidelity, as some writers suggest. But two little dogs of the same kind are fighting for a bone under the feet of Laurence de St. Maur on his brass in Higham Ferrers Church, dated 1337. He was a priest, so the dogs cannot have anything to do with conjugal fidelity or infidelity in his case. Probably Jan van Eyck painted the dog because it was his own pet.

Between the heads of the two figures in our picture there is the inscription, "Johannes de Eyck fuit hic"; then there is a small abbreviation which every critic has ignored. Underneath is the date, 1434. Near the lady's head, just about the same distance from it as the inscription is from the man's head, there is a figure of



INSCRIPTION ON "ARNOLFINI" GROUP AT NATIONAL GALLERY

St. Margaret on the back of the high chair. Were the lady's name Giovanna this figure would have no meaning. As Margaret van Eyck's patron saint, St. Margaret is not only appropriate, but it is quite conformable with mediæval usage for her figure to be employed as a rebus to denote her protégée's name. As to the words "Johannes de Eyck fuit hic," their only possible meaning is "This man was Jan van Eyck." If he had wished to say "Jan van Eyck was here," he must have written "aderat" or "adfuit." Latin was not a dead



MARGARET VAN EYCK AT BRUGES

language in his day, and he could never make such a glaring mistake as to say "Sum hic" for "I am here." As to the abbreviation, an expert in fifteenth century writing whom I consulted said it might be the letter "p." In this case it undoubtedly stands for "pictor," "the painter," the designation which almost invariably follows Jan van Eyck's name in the official records. From the exuberance displayed in this inscription, which appears to be covered with true-lover's knots, Jan van Eyck was plainly in a very happy frame of mind when he wrote it. No other inscription from his hand is at all like it. The meaning can only be "This was Jan van Eyck, the painter, 1434."

At first sight Margaret van Eyck looks far more than five years older in her portrait in Bruges than she does in our double portrait. Yet, as M. Max Rooses points out, the slight swelling under the eyes and the fine dimples at the corners of the mouth are still there, and it seems plain that the picture in Bruges must have been painted soon after she had had a severe illness which hollowed her cheeks and caused the compression of her lips.

A further clue towards the solution of this and other difficulties is given by the lovely little portrait exhibited by Mr. Julius H. Haass in the Flemish Exhibition held in the Kleinberger Gallery in New York in 1929. This is called a portrait of Anne (or Bonne) d'Artois, the second wife of Duke Philip. Her short married life began and ended in 1425. At Cadiz there is a larger picture which is said to be a copy of the Duchess's portrait by Jan van Eyck. But though the dress and the attitude are almost identical in both pictures, the faces are totally different. Another painting in Berlin bears an inscription to the effect that the portrait is of Anne d'Artois. This is, however, not a copy of the original



THE MAN WITH A TURBAN National Gallery

of the picture in Cadiz, but it is a very poor copy of Mr. Haass's painting, which appears to be a genuine work by Jan van Eyck. The only possible interpretation that I can suggest is that Jan van Eyck painted his wife and the Duchess in the same dress and the same attitude, for it must be plain to everyone that the lady in the National Gallery is identical with the subject of Mr. Haass's picture, *i.e.*, she must be Margaret van Eyck. We know from Margaret's portrait in Bruges that she was thirty-three when it was painted, in 1439. So she was eighteen or nineteen when Anne d'Artois was the Duke's wife. This is exactly what she looks like in Mr. Haass's winsome little portrait, and we may probably assume from the ring on the fourth finger of her right hand that she was already betrothed if not married to Jan. Some critics, having noticed the resemblance between Margaret's portrait in Bruges and that of the lady in the National Gallery, try to solve the problem by suggesting that Arnolfini and Jan van Eyck married two sisters. This little picture seems to prove that if they did so Duke Philip must have married the third sister, which is impossible.

Then we have also in the National Gallery the portrait of an elderly man who is so much like Margaret in her portrait at Bruges that he must be very closely related to her; almost certainly her father.

We do not know when Jan van Eyck married, but it is possible that he may have done so several years before 1434. Since he occupied a house in Lille from 1425 to 1427 he may quite well have been married then. At any rate, it seems certain that he was married when he had his own house in Bruges, that is to say, in 1432.

We know that he had a partiality for repeating his own paintings on a different scale, as we see in the two versions of St. Francis receiving the Stigmata. We also know that he dated his pictures when he finished them. The most likely theory seems to be that he began the double portrait of himself and his wife, perhaps some years previously, while she was still quite young, that Arnolfini saw it and ordered a similar painting of himself and his wife, and that both these pictures were finished in 1434. It is also quite probable, if the picture was not begun much before 1434, that Van Eyck purposely represented his wife as much more youthful in appearance than she actually was then. As Friedländer points out, this composition of two whole-length portraits was absolutely unique in the Netherlands in the fifteenth century, and did not occur again until the seventeenth century. It is therefore not surprising if Arnolfini was anxious to have his own portrait and that of his wife painted in this novel manner.

The so-called portrait of Arnolfini in Berlin, which used to be in the Earl of Shrewsbury's collection, must also represent Jan van Eyck. It was sold in 1857 to Nieuwenhuys, and in 1886, when his collection was dispersed, it was called a portrait of Jan van Eyck, painted by himself.

Exactly 500 years ago Jan van Eyck finished the portraits of himself and his wife and wrote to say so. It is full time that his declaration was believed.

ALS IKH KAN.²

² "I have done my best." Several of his paintings bear this inscription.



JAN VAN EYCK Kaiser Friedrich Museum, Berlin
By courtesy of Sir Robert Witt

GREAT PEWTER COLLECTIONS

II. (cont.)—TREASURES IN THE ROLLASON COLLECTION (PART II)

BY HOWARD HERSCHEL COTTERELL

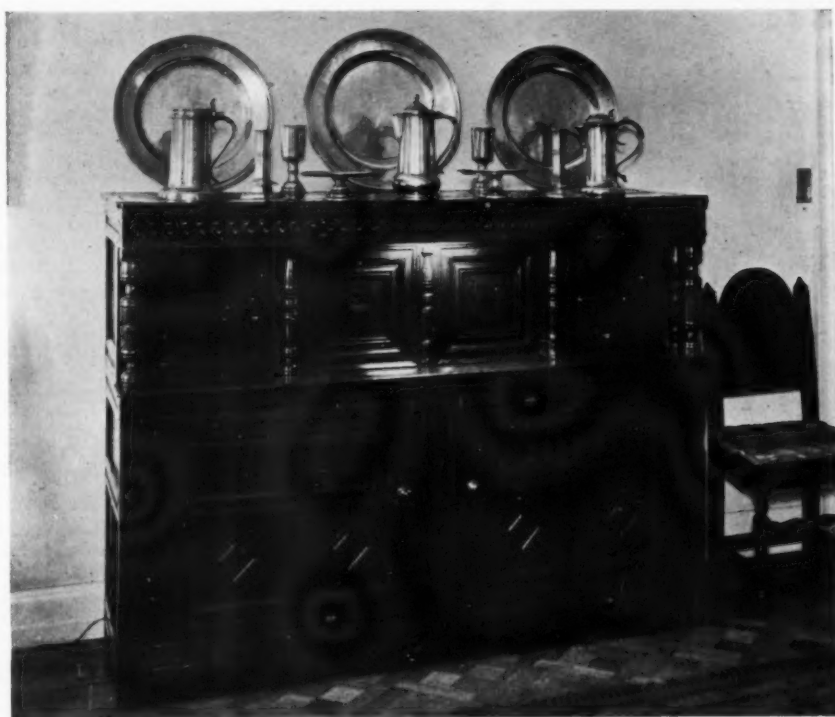


Fig. XV. OAK COURT CUPBOARD. Early XVIIth century

BY way of introduction to this second article on the Rollason treasures, I give, in Fig. XV, a picture of the fine early XVIIth century oak Court cupboard in the dining-room. Upon this piece is another small, but tastefully-arranged group of pewter vessels, several of which were described in my former article, and others below.

FLAGONS.

We now turn our attention to the flagons, in which the collection is singularly rich, and we will consider them as nearly as possible in their chronological sequence.

First, in Fig. XVI, I illustrate the finest example it has ever been my pleasure to handle, of the so-called James I type; but one feels

this piece *must* date back to the XVIth century, for in its massiveness it almost speaks of Gothic influence. Study the proportions of that wonderful, towering thumbpiece, the hinge-lugs and the handle and one feels one is getting back to the days when an honest job-of-work was the only thing that mattered.

But—though not so apparent until one handles this treasure—the same weighty excellence pervades every part of it—cover, base, lip and body.

When first discovered, this flagon was cloaked in a thick coating of black scale and resembled a crackled old Black-jack far more than pewter, and many were the heart-searchings ere the decision to strip it was arrived at; a decision, by the way, which has never been regretted, for it is a hundred times more



Fig. XVI. A FINE EXAMPLE OF "JAMES I" FLAGON

beautiful without its coating, which is quite unnecessary as a proof of age.

A fraction under 13 $\frac{3}{4}$ in. extreme height, and 10 $\frac{7}{8}$ in. to the lip, it has a base measurement of but 5 $\frac{1}{2}$ in., and upon the shoulder of the handle is the tiny mark, of which all that is discernible is shown in my sketch, Fig. XVII, the design in which is either a still, or a beacon light basket.

A smaller edition of this rare type of flagon is shown in Fig. XVIII. It is a singularly beautiful and well-proportioned piece, but a comparison with the preceding example betrays the obvious fact that it must be some fifteen to twenty years later—say, *circa* 1610—for the thumbpiece has lost the primitive outlines and has become more shapely, and the handle is shorter and altogether less impressive.

But this must not be construed into criticism of this smaller flagon—each is perfect of its period.

It has an extreme height of 11 $\frac{1}{4}$ in. and is 9 in. to the lip, with a base diameter of 4 $\frac{1}{4}$ in. It is unmarked and in perfect condition. The transverse bars on the back of the thumbpiece have so embedded their shapes into the upper part of the handle, that when opened the back of the thumbpiece rests in a perfectly fitting bed.

The succeeding type—the "Bun" lid—is well shown by the rare small example in Fig. XIX, *circa* 1635. The lid, as will be seen, has a fine central knob, and the thumbpiece is of the "erect" heart-pierced type peculiar to this period.

The extreme height of this flagon is but 9 $\frac{7}{8}$ in., and to the lip 7 $\frac{5}{8}$ in., with a base diameter of full 5 $\frac{1}{4}$ in. It has no maker's touch, but the ownership initials "B^B P^E" are struck upon the top of the handle. The squat body—free from anything in the nature of reedings—and the unusually small size, add to the interest of an altogether charming piece.

We now come to one of the owner's favourite possessions in the important flagon shown in Fig. XX. When found, it was heavily scaled

Fig. XVIII. A SMALLER VERSION OF FIG. XVI.
Circa 1610

GREAT PEWTER COLLECTIONS

Fig. XVII.



FRAGMENT OF MARK
ON FIG. XVI



Fig. XIX. "BUN" LID FLAGON. *Circa 1635*

at just those points where dust could lodge, but this has been carefully removed and it abundantly justifies Mr. Rollason's pleasure in it.

We have no definite guide as to the date of this type, because—with this quite flat lid—it is so exceedingly rare. But if we may take it as a step in evolution between the "Bun" lid and the "Beefeater" types, the latter of which we shall be considering presently—and this seems the only normal thing to do—then one must attribute a date round about 1640 to this very massive piece, the very weight of which is another indication of its early period.

With an extreme height of $12\frac{1}{8}$ in., and of $9\frac{3}{4}$ in. to the lip, it stands upon a $7\frac{3}{8}$ in. base. The maker's touch, which is upon the inside of the base, and the imitation silver-marks upon the lid, are given—or as much of them as is decipherable—in Fig. XXI. A smaller flagon of similar general form, but *circa 1670*, is seen

in Fig. XXII. The reedings around the body, the shallow domed disc in the centre of the lid, and the lighter proportionate weight, all indicate this slightly later period.

The total height is $9\frac{1}{8}$ in. and full $7\frac{1}{8}$ in. to the lip, while the base diameter is $5\frac{3}{8}$ in. The imitation silver-marks shown under No. 5714 in my "Old Pewter: Its Makers and Marks," are struck upon the cover, and inside the base is the maker's touch, of which all that is legible is shown in Fig. XXIII. It is a rare and interesting piece with a fine handle, and is in splendid condition.

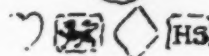
And now we come to three delightful small flagons of the type known as "Beefeater" lidded, from their alleged similarity to the famous Beefeaters' hats.

Superficially, these three examples seem more or less alike but a careful comparison reveals points of difference which show definite stages of development. Fig. XXIV has a more slender body than the others, reminiscent of the James I type, and is entirely devoid of



Figs. XX and XXI.
A RARE FLAT LID FLAGON.
With the maker's touch inside the
base.

Circa 1640





Figs. XXII and XXIII. A SMALL FLAGON.
Height $9\frac{1}{2}$ in. With the maker's touch.
Circa 1670



Figs. XXV and XXVI. FLAGON.
Height $9\frac{1}{2}$ in.
With the maker's touch.
Circa 1665

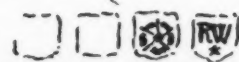
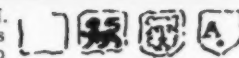


Fig. XXIV. FLAGON. Height $9\frac{1}{2}$ in. Base diameter $5\frac{1}{2}$ in.
Circa 1665



Figs. XVII & XXVIII. FLAGON.
Height $8\frac{1}{2}$ in. With the maker's touch.
Circa 1670



reedings around the drum. Fig. XXV has a body not quite so slender and a reeding around the lower end of the drum, above the cavetto moulding of the base, while Fig. XXVII has a still plumper drum and reedings at its lower and upper ends.

The flagon shown in Fig. XXIV may be dated *circa* 1665. Its extreme height is $9\frac{1}{2}$ in., and $7\frac{1}{2}$ in. to the lip, with a base diameter of $5\frac{1}{8}$ in. Upon the handle is struck mark No. 5700 with the imitation silver-marks upon the cover, while upon the shoulder of the handle are struck the ownership initials "K. D.," each within an engrailed rectangle.

The example in Fig. XXV has an extreme height of $9\frac{1}{4}$ in., and of full $7\frac{1}{8}$ in. to the lip, with a $5\frac{3}{8}$ in. base. Upon the inner side of the latter is struck the touch, and upon the lid the imitation silver-marks shown in Fig. XXVI. It is of about the same date—*circa* 1665—as the preceding one, and some five years later—*i.e.*, *circa* 1670—is the still shorter flagon pictured in Fig. XXVII, which has an extreme height of but $8\frac{3}{8}$ in. and 7 in. to the lip, with a base diameter of $5\frac{3}{8}$ in., which is wider than either of the foregoing and therefore tends to intensify its squat appearance.

Upon the inner side of its base is struck a touch of which nothing but the small beaded containing circle is legible, and upon the cover are imitation silver-marks of which I give the nearest interpretation possible in Fig. XXVIII.

A Scots-pint size flagon—or measure—*circa* 1700, of the type known as "Pot-bellied" is illustrated in Fig. XXIX. Of this type we have the two well-known examples in Brechin Cathedral, used as Communion flagons, and we encounter it also in use as a measure, of which a complete series of six will be shown later when considering measures, but the one now shown is not one of that set.

Upon the back of the handle, almost detruded, are the remains of mark No. 5745



Fig. XXIX. "POT-BELLIED" FLAGON. *Circa* 1700



Fig. XXX. THE YORK FLAGON. *Date uncertain*

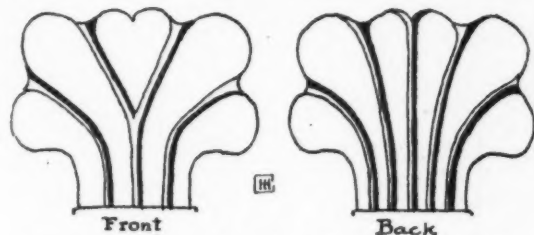


Fig. XXXI. THUMBPIECE OF YORK FLAGON
The heart and leaf-spray type

which—from its peculiar shape—can be mistaken for no other. It is $10\frac{1}{8}$ in. in height, and $8\frac{3}{4}$ in. to the lip, and is in perfect condition.

And now we come to another of the gems of this fine collection, in the form of a "York" flagon of the coveted acorn shape, Fig. XXX, and one of the very best of its type.

Its very size—13 in. in extreme height, with a $5\frac{1}{4}$ in. base—is impressive, as are many of its other features. The thumbpiece is identical with that upon the flagon in Whitbeck Church, Cumberland, and which dates back to *circa* 1640. It is of the "Heart and leaf-spray" type, the obverse and reverse of which I have drawn in Fig. XXXI, but of a very crude and early form, for it seems to have been cut from a piece of solid flat metal fully $\frac{1}{8}$ in. in thickness, and the pattern cut into it, back and front, with a narrow gouge. Consider all its details: the ball-knop—owning kinship to those in Figs. XVI and XVIII, the extreme severity of its lines, this early type of thumbpiece, the total absence of decorative mouldings. All these features do make one pause and think if here we have not the father of all York flagons, and if it is not time to reconsider the dates allotted to Edmund Harvey (No. 2185)—

circa 1700–50—whose small, bird mark is struck within the base of this flagon. Are they correct? Is it not possible that Harvey's father used this touch before him, as we know was the case with the Durand family? All the features of this fine flagon point to a date earlier than 1700, and at that one must leave it until more light is found concerning the Harvey family.

I turn from this priceless thing to conclude the present notes with a piece of much more humble lineage, in the form of a late, but perfect example, $8\frac{1}{4}$ in. in height, of the "Oxford" ale flagon, shown in Fig. XXXII. Apart from the fact that it is in such a fine state of preservation, and has the unusual distinction for its type of being "touched"—this type usually is unmarked—it would not find a place in the collection at all. And yet, who shall say that the piece is devoid of merit? Well proportioned, splendidly wrought, eminently purposeful, and bearing the small round mark of Sir George Alderson (No. 38)—*circa* 1820—I consider there is ample justification for its inclusion.

(To be continued)



Fig. XXXII. THE "OXFORD" ALE FLAGON.
With mark of Sir George Alderson. *Circa* 1820

THE PICTURES OF HENRY LIVERSEEGE (1803-1832)

BY RALPH EDWARDS



"THE RECRUIT" (*The Whitworth Art Gallery, Manchester*)

By Henry Liverseege

A REFERENCE to the catalogue of the British Exhibition will not disclose the name of Henry Liverseege, but in his exclusion from the Academy he merely shared the fate of many interesting painters. A formidable list might be drawn up of artists absent from the walls of Burlington House, yet with claims more impressive than the Beaches and De Wildes to whom the Selection Committee was so partial. With these and a few other curious exceptions, our minor artists were left severely alone, though their pictures are often far preferable to second-rate works by famous hands. But fashion has much to answer for; the idols of one age are dethroned in the next, and a reputation once lost is not easily regained.

Liverseege is a case in point. Outside his own county he is now forgotten, but when he died in 1832 his admirers confidently predicted for him immortal renown and counted his loss as an irreparable calamity comparable to the deaths of Girtin and Bonnington; indeed, one enthusiast went so far as to assert that within the brief time allotted to him he had accomplished enough "to warrant us enrolling him among the few great painters of the country." That he was a genius untimely cut off was widely proclaimed, and it is an odd comment on the shifting standards of criticism that to-day there are students of English art who have never heard of Liverseege; while say in his native Manchester

there is nothing of his to be seen in any public gallery. So late as 1870 the editor of Cunningham's "British Painters" lamented that an artist "of whom all critics combine to speak highly is not represented in our national collections."

"His life," says a biographer, "is the history of his mind," meaning that Liverseege's career was quite uneventful. His father held a minor position in a Manchester spinning factory, and the artist was brought up and educated by a prosperous uncle, who kept him supplied with ample funds. He was sickly from childhood, and soon showed symptoms of the lung disease which killed him whilst still under thirty. Though witty and entertaining in congenial company, as he grew up he developed a morbid strain; stories of the occult were his chief delight, and "despondency was a part of his nature."

Passionately devoted to poetry and romance, his early drawings were of brigands, gloomy caverns and deep ravines, aspects of the "picturesque" which continued to fascinate him to the end of his days. As a painter he began with portraits of local worthies, and though he made no attempt to conciliate his sitters, he was soon able to obtain fifteen guineas for a Kit-Kat. Not until his twenty-fifth year did he forsake this drudgery "for the wide realm of imagination," three small pictures of banditti exhibited at Manchester heralding his



PORTRAIT OF A BOY (In the collection of Dr. William Hunter, C.B.) By Henry Liverseege

release. They were praised by the critics, and thereafter he was to devote himself to dramatic and genre painting.

Hitherto his sole training had been a few lessons from an obscure portrait painter, but "having discovered the true bent of his genius," he came up to London, drew in the British Museum, haunted the British Institution, where to get his hand in he made copies (it is said most deceptively) after Rubens, Teniers and Vandyke. He also attended an art school near his lodgings in the Strand, and took advantage of the permission given by Lawrence to artists to examine the paintings in his gallery. There Liverseege met the President, who promised him an introductory letter to the Academy; but he was never to be admitted a student, owing to some informality in his application. With his excitable, impetuous nature he was ill-adapted to the labour of the schools—"his academy was the field and the cottage, the poem and the romance."

In the next five years ending with his death at Manchester in 1832, Liverseege painted all the pictures which were subsequently collected in a folio containing thirty-five metzotint engravings after his works, prefaced by a memoir, and entitled "Recollections of Henry Liverseege." There must have been many besides, for he was an extremely rapid worker, and his paintings "flashed from the canvas like magic."

He led off at the Academy in 1828 with "Wildrake presenting Colonel Everard's Challenge to Charles II," a title that sounds like a prelude to Frith; but this passed unnoticed, and it was his "Hudibras," exhibited at the Birmingham Institution in the same year, that persuaded the critics he was a painter of rare promise. A poor engraving shows that it had a touch of bizarre fancy and was cleverly composed. Altogether he had five pictures hung at the Academy, and a like number in Suffolk Street; while of eight at the British Institution

THE PICTURES OF HENRY LIVERSEEGE (1803-1832)



SIR PIERCIE SHAFTON AND MYISIE HAPPER
(In the collection of the Duke of Devonshire)

"Don Quixote" and "The Recruit," accounted his masterpieces, were sent there after his death. When the "Recollections" were published, nearly all his pictures were owned by Lancashire patrons, and probably most of them still remain in that county. In Manchester there are seven divided between the City and Whitworth Galleries, quite enough material on which to base a judgment.

With our entirely different values it is inevitable that we should heavily discount the verdict of Liverseege's own generation. He was a painter seeking his subjects, in literature—Shakespeare, Cervantes and Scott—and in scenes "where visible life and imagination meet"; that is in contemporary genre. Much that his admirers dilated upon has now become an abomination in our sight; we abhor pictorial anecdote, and have no use for characters out of fiction "happily hit off." It does not move us to learn that since he never suffered "the most minute circumstance that in the least could add to the humour and meaning of his designs to be omitted," he made Hudibras, being a fat man, occupy the greater portion of the stocks, leaving but one hole for Ralpho; nor are we likely to take a more favourable view of his "Christopher Sly and the Hostess" because he plied a cobbler (quite ineffectually) with copious draughts of gin in order to study drunkenness from the life. Yet this was Liverseege's way and that of many of his more eminent contemporaries.

He painted every figure, the draperies and miscellanea in his pictures from the objects themselves, thus securing "the beautiful identity of nature"; though the writer to whom we owe this information is careful to add that the model "was only the medium for the exuberant sportings of his mind and genius." He also accumulated the theatrical properties without which no dramatic

painter was thought properly equipped, and filled his studio with old furniture, carved panelling and various implements of ancient warfare. But he should not be damned only for telling a story, or we must damn Bonnington also, whose romantic historical anecdotes in the Wallace Collection Mr. Roger Fry has lately held up to admiration. The story in itself is purely irrelevant. With Bonnington it is taken for the opportunities of pictorial design it affords, and even Liverseege rarely descends to mere illustration.

If Liverseege's critics dwell on aspects of his work which we now hold to be without significance, they praised him for qualities more closely connected with visual experience. They have much to say not only of the fulness of humour glowing in his compositions, but also of his harmonious brilliancy of tone, breadth and freedom of pencilling. This light rapid brushwork is very apparent in pictures of his last phase, such as the portrait of a boy with the delicately modelled head (page 26), and a lively sketch belonging to Lord Sandwich, which with its lavenders, misty blues and pale gold, is a queer anticipation of the best pre-Raphaelite colour. The same fluent handling is seen in Sir Piercie Shafton and Mysie Happer at Chatsworth (*left*), which was exhibited at the Academy in 1831 and very well spoken of, though Sir Piercie's legs were considered too long. The Duke of Devonshire bought the picture "the moment he saw it" for 50 guineas, and Liverseege stayed in town until late in July to meet the Duke, who promised him liberal patronage in the future.

On his return home he sent four pictures to the Manchester Institution, of which "Don Quixote" greatly enhanced his reputation when seen in London



"A TOUCH OF THE SPASMS" By Henry Liverseege
(The Manchester City Art Gallery)

after his death. I do not know what has become of it (or of a second version), but a writer in the "Library of the Fine Arts" thought it, "perhaps, the best painting he has ever done as displaying a fine eye for colour and knowledge of chiaroscuro and breadth." His last work, "The Recruit," larger and containing more figures than was usual with him, is, in its way, a remarkable achievement and justified a confident expectation of still better things to come. Cunningham, judiciously moderating the superlatives of another writer, pronounces that within that range of subjects, nothing has been produced that surpasses it. He warmly praises the expressive attitude of the perplexed recruit, the devil-may-care bearing of the sergeant, and the anxious imploring look of the female; pointing out also the interest of the background, where a woman tends an infirm veteran, whose shattered body and wooden leg supply a comment in the Hogarthian vein. A reproduction cannot suggest the soft luminous tone or the happy contrast of the golden-brown shadows and strongly-lit plaster wall with the girl's pale blue dress and the scarlet of the soldiers. It is, within the limits of its convention, an admirable little picture and worthy of a more honourable place than the basement of the Whitworth Gallery, to which it is now consigned. There are examples in the Manchester Galleries of what may be called Liverseege's second manner, where subduing his great mechanical freedom of handling he aims at a higher finish and a richer texture of paint. A good instance is a "Touch of the Spasms" (page 27), again sadly misrepresented by a photograph, in which the medium has a precious quality and considerable impasto. It excels in the subdued harmony and brilliance that his admirers make so much of, the old woman's



SCENE FROM "THE ANTIQUARY" By Henry Liverseege
(The Property of The Whitworth Art Galleries, Manchester)



HENRY LIVERSEEGE, from the oil painting by William Bradley in the Royal Museum and Art Galleries, Salford

crimson cloak and pale orange dress being relieved against the deep green of the curtain. Here, too, the design with its strongly-marked diagonal and repeating curves is happily found, and shows some attempt to grasp formal relations.

A contemporary observes that Liverseege's designs often border on flimsiness or slightness; or, as we should now say, are lacking in plasticity and relief. Though a comparison with Bonington cannot be seriously maintained, so inferior are Liverseege's powers of composition, he had a fastidious colour sense, and his works are quite free from those too brilliant and sharp accents which, says Mr. Fry, seem to have been inherent in the taste of the age. Moreover, there is an engaging oddity in his figures and a deliberate stylisation which gives them at times a strange, piquant charm. The influence of Wilkie is obvious, and indeed we are told that he went into raptures over that artist's "Village Festival"; but "he feared nothing so much as to be called a copyist," and those who know his pictures will acquit him of that charge. They are a proof that he possessed a small but unmistakably genuine talent; they reveal a strong personal sensibility, and once seen are scarcely to be confounded with the work of another hand.

What manner of man Liverseege was may be seen in his friend William Bradley's sympathetic portrait (left). It vividly suggests his neurotic, high-strung temperament with its anxious eyes and nervous expressive mouth. Bradley had only one sitting from the artist and left the result unfinished, subsequently painting this portrait from memory.



LARGE CHARLES II PANEL

circa 1650

ILLUSTRATING THE STORY OF DAVID AND BATHSHEBA

Reproduced by permission of Messrs. Frank Partridge & Sons, Ltd.

See page 52



CARL MILLES: MAKER OF FOUNTAINS

BY KINETON PARKES

It was announced in Parliament last month that the memorial to Madame Pavlova to be erected in Regent's Park will be the work of Carl Milles, one of the most renowned fountain makers of our time.



FOLKUNGA FOUNTAIN AT LINKÖPING

By Carl Milles

THERE have been great fountain-makers in the past; several of the greater sculptors and architects have left works in this form, which, if they had left nothing else, would have rendered their names unforgettable. Their fountains, however, were single, if signal examples of their genius. The world possesses a fountain-maker to-day who has produced at least half-a-dozen great fountains; he is Carl Milles, of Stockholm, Sweden's leading sculptor, acclaimed in his own country and desired and coveted in America and England.

It happens that Carl Milles is one of the few great sculptors now living; it happens that he is obsessed with the fountain complex, and that he has a monumental mind. His constructive ability is matched by his imagination; his imagination is in turn governed by his intuitive sense of form.

Quite recently his two most ambitious fountain projects have been realized, and to-day there exist in Gothenburg and in Linköping examples of this form of sculptural-architectural art which are not surpassed in all Europe by any of the same scale. Both are in wide open spaces, and both, therefore, take the basin form. In the Linköping fountain there is a heavy flow of water; in the Gothenburg the water element is more dispersed. In both the water-essential has been carefully exploited and forms the basis of the whole design.

As wide an expanse of water as possible was required for the Gothenburg fountain, for it is devoted to Poseidon, god of the waters and navigation. The great basin of bronze cast in sections is 12 yards in diameter and a yard-and-a-quarter high. Its walls represent the depths of the sea, and each section has its bronze figure sculpture in very high relief, practically in the round. Great sharks are there and Tritons enter into combat with them; there are Tritons swimming alone, or with young Tritons; there are beautiful naiads with webbed feet

swimming above the sea-floor amidst tunny-fish and turtles. Representing the bull there is the unicorn swimming alone, or mounted against his will by one of the wild sea fauns, attendants of Poseidon. There are small details everywhere of marine objects, and as a symbol the fountain conveys to the inhabitants of the seaport of Gothenburg the meaning of the great waters upon which its ships are sent out. There must be thirty or forty of these plastic-pictorial reliefs around the basin.

The completion of this extensive work, the most important of all Gothenburg monuments, the acquiring of which was greatly stimulated by the highly successful exhibition of a few years ago, is the central figure of Neptune which will dominate the wide water expanse of the basin. This Milles has designed, a strong swart figure standing erect and holding a great conch from which the news of the sea can be published abroad by its ruler. The site of the fountain is being improved, for on one side there are already avenues of trees which discreetly screen the tall houses, and some commonplace structures on the other will shortly also be partly hidden.

The sculptural details forming the walls of the fountain in the market-place of the old cathedral city of Linköping, of under 20,000 inhabitants, are no less numerous than those of the Gothenburg fountain. These walls are formed of blocks of black granite and are less high in relief, therefore, than if cast in bronze like those at Gothenburg, for the nature of granite precludes high cutting. This great polished basin is 16 metres long by 1.15 metres wide, and within it are two 3 metres polished grey-veined granite shallow oblong vases flanking the central group, which is an equestrian statue 4 metres high. It represents Folke Filbyter, the hero of the Folkunga Saga, with which the design and pictorialism of the fountain are concerned. Both man and horse are uncouth in shape so as to convey the tragedy of the clumsy, half-blind searcher after his



SUSANNA FOUNTAIN IN GREEN BRONZE AT LIDINGÖ

stolen grandson and heir, but less-blind searcher after gold, lands and power. This surrounding group is of bronze of a deep green patina, forming with the black and grey of the granite and the play of water which rises from the centres of the two vases to fall back into them and to slide thence into the great basin beneath, an effective colour harmony.

The extended breast-high plastic fresco of this huge trough depicts the main events in the Folkunga history and myth. Some are tragic and others comic, with that sly dry humour peculiar to the Swedish temperament, and the human forms are heavy and often cumbersome, but true to nature. The respective panels into which the frieze is divided are by no means symmetrically designed, but are rather of the nature of separate illustrative pictures for the most part simple and even primitive, developing into certain characteristics observable in early Gothic. They do not exhibit any of the kind of beauty associated with classical work, nor do they seek archaeological verisimilitude, but they produce an unequivocal effect of true imaginative representation. The setting of this fine work is not too good, for the Linköping market-place is architecturally unimpressive, but the presence of the fountain there is a signal tribute to the art instinct of the little town, both civic and private. No doubt the firmly-implanted common and business sense of the inhabitants realizes well enough the value of this great artistic asset.

The setting of the Europa Fountain at Halmstad is quite a humble one, the paved square being surrounded by two-storied houses and shops of no pretensions whatever. The astonishing thing is that a little seaport of less than 20,000 people should have by their own desire

and effort so fine a work of art in their midst. It consists of a low stone basin 12 by 14 metres, with bronze Tritons at the corners, from which the water jets are projected backwards to the central display which comes out to meet them. This arises from the rock upon which the bronze bull is placed, an impressive base for the beautiful bronze figure of Europa; nude except for some draperies she holds aloft over her left arm. This is the nearest approach that Milles makes in his fountain work to the classical ideal of beauty.

The four Tritons of the Halmstad fountain are those from the fountain in the artist's house, of which they are a striking feature. They are also reproduced in the Triton Fountain which a group of Swedish-American citizens of Chicago commissioned Milles to erect in the centre of the McKinlock Court of the Art Institute from the Benjamin F. Ferguson Monument Fund. The kerbs of this measure 46 ft. by 34 ft., with four lily ponds at the corners. The Tritons with their conches discharge three jets of water each and four groups of jets are placed before them, forming a very pleasing design of the play of water in graceful ascending and descending curves.

The water play of the delicious Diana Fountain in the courtyard of the House of the Swedish Match Combine in Stockholm is a delicate design of fine lines. The fall begins with small jets from an inverted half-sphere basin which is surmounted by a green bronze figure of the goddess of the forests. The symbolism of this classical allusion is directed to the wood from which the matches are made, and is emphasized by the substructure of decorative trees in the branches of which various birds are sitting, emitting from their beaks a further series of water spurts. These fall into the circular basin below constructed of two varieties of veined marble in which are placed groups in carved white marble of forest denizens, including a sleeping faun. This fountain, which has a simple but most effective



KING MAGNUS LADULOS AND FAMILY
Detail of Folkunga Fountain at Linköping

CARL MILLES: MAKER OF FOUNTAINS



TRITON FOUNTAIN AT CHICAGO

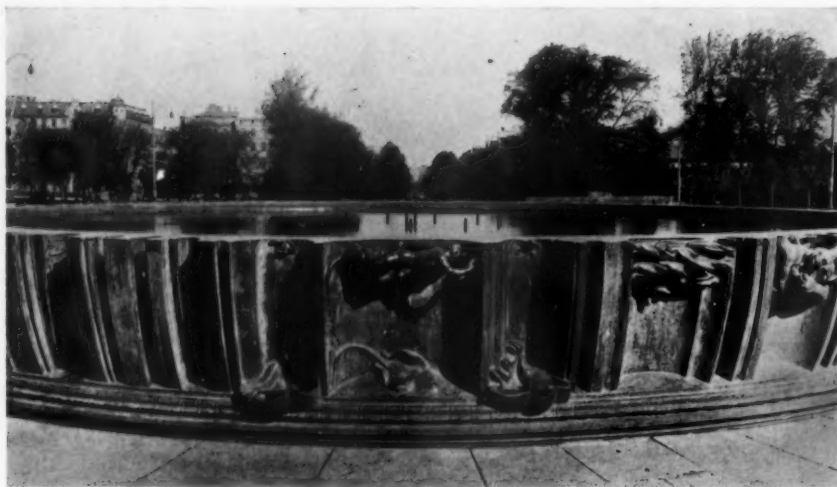
By Carl Milles

architectural setting by Ivar Tengbom, the distinguished architect, is one of the daintiest works in the whole of the Milles repertory.

The motive of birds in the trees of a forest is repeated in the surmounting figure of Orpheus of a fountain for the splendid new Konserthuset, occupying the whole of one side of the open air vegetable market of Stockholm. The birds are here represented as singing, and the design in clay secured the first prize in competition for this section of the concert hall, designed by Ivar Tengbom, and vies with the now famous new town hall.

The Cerberus Fountain as a memorial to Industry is placed in front of the courtyard of the Stockholm Poly-

technic, and consists of a huge tall basin of bronze on a granite base, placed in a shallow oval pool on two stone raisers. The basin is a fine example of bronze-casting on a large scale. Its sides are decorated by a frieze, on one side of the Cerberus hunt with hounds, and on the other of seven large nude women with shields and weapons, in vigorous forward motion, and the socle bears four reliefs. The maximum height of this imposing memorial is 3.30 metres, and its diameter is 6 metres. It has a wide open position with the Polytechnic as a background, and handsome high domestic and commercial buildings, well removed from it, around; an imposing effect is secured.



THE POSEIDON FOUNTAIN, GOTHENBURG

By Carl Milles

The more intimate side of the fountain art of Carl Milles is to be seen in the works with which he has embellished his own hill home estate and studio, Lidingö, the little island, one of the many of the Stockholm Archipelago. In this beautiful domain is the delightful bronze Susanna Wall Fountain, a large bronze shell attached to a pedestal upon which a figure of a slightly draped young woman kneels. From the shell the water gushes into the square pool beneath, the background being a brick wall partly overgrown with creeper. The Naiad Fountain is another square pool, in which a bronze figure 1.20 metres high holds aloft two fishes, and in addition to these are various smaller fountain vases with carved bases. In certain private gardens at

Gothenburg and elsewhere other fountains are to be seen.

In all the major fountains which Carl Milles has made there is very definitely the national feeling; there is also a devotion to Swedish history, and not least to that living history of folk-lore. The fountains are indeed folk-works, and as such appeal to the people, and at the same time give truth to the undying principle of art that it must have an authentic platform in nationalism, which does not by any means derogate from its universal appeal, but adds strength to it. One of the most telling features in modern as well as ancient Scandinavian art is its combined appeal to the cultured as well as uncultured imagination.



CERBERUS FOUNTAIN IN BRONZE AND GRANITE AT STOCKHOLM By Carl Milles

NOTES FROM PARIS

BY ALEXANDER WATT



BRONZE BASIN (Tcheou dynasty) at the Chinese Bronzes Exhibition at the Orangerie, Paris
Cliché Archives Photographiques, Musée du Louvre

THE Louvre which was considered by so many people, particularly foreign visitors, as an immense storehouse of art treasures inadequately displayed in a series of great and small rooms, has newly opened to the public several galleries entirely rearranged and with up-to-date lighting. The more important changes effected have been in connection with the Phœnician Sarcophagi, Egyptian Antiquities, Greek and Roman Antiquities, Italian Primitives, Sculpture of the Middle Ages and the Renaissance, Caillebotte Collection, and the complete transformation of the Daru Staircase. The last-named is undoubtedly the most successful and important of these recent alterations.

The former aspect of this imposing entry could be qualified as little else than disturbing and desultory: a straggling stairway encumbered with gildings and mouldings, misplaced Greek, Roman, and Egyptian sculpture, and ornated with distracting frescoes and mosaics, at the head of which stood the almost insignificant "Winged Victory."

The visitor who returns to-day to the Louvre will be struck by the grandiose simplicity of long vertical lines and simple curves in a great hall of white stone. The mosaics have been covered over and all sculpture removed. The staircase has been widened right up to the supporting pillars, and the landings transformed and calculated in such a manner as to be invisible from below so that the steps now seem to mount without interruption. A great window has been set clear to throw its light on the statue which, now gloriously alone, beats its wings at the summit of an immense pedestal of fifty-three steps. Its ship too, as if ceding to the impulsion of a double row of oars, has advanced almost to the edge of the Daru staircase and, to those who suddenly confront it on entering, the "Victory" now seems to take its flight from the top of a precipice.

Controversy has recently been aroused as to the origin and date of this magnificent statue, for it has just been discovered that the ship's prow is of Rhodian stone. Experts find themselves at a loss whether to declare it as being a masterpiece of the school of Scopas or of Rhodes. Anyhow, whatever its date, fourth or first century B.C., it is always to be admired as one of the world's most superb examples of Greek Sculpture.

The imposing Daumier exhibition, which opened in March at the Orangerie Museum, met with such success that it was decided to prolong the exhibition till the month of July. The paintings and drawings, however, had to be removed to the Bibliothèque Nationale, where they were hung next to the lithograph section of the exhibition, as arrangements had long since been made for an important collection of Chinese Bronzes to be shown at the Orangerie Museum during the month of June.

The present exhibition forms an ensemble of Chinese Bronzes such as probably has never before been seen in Europe. The greater part of the exhibits belongs to the famous Tcheou, Ts'in, and Han dynasties, and dates from the dawn of historic times, about

1,000 years B.C. The rest of the exhibition is arranged chronologically and takes us right up to the first three or four centuries of our era, that is to say, the period when this fine art attained the acme of master craftsmanship and so started to decline in creative force.

Every honour is due to M. Georges Salles, Curator of the Asiatic Art Section of the Louvre, for having organized such a rare and excellent show. Not only has he succeeded in obtaining many fine examples from the great collections of H.H. The Royal Prince of Sweden, M. A. Stoclet, Mrs. M. Holmes, Mrs. W. Sedgwick, and M. H. J. Oppenheim, but he has also persuaded Mr. Eumorfopoulos, M. David-Weill, and M. C. T. Loo to lend many of their famous treasures.

In truth, such labour has not been expended purely to offer artistic enjoyment. One of the principal reasons for the holding of this exhibition lies exposed in a caseful of basins, ewers, ritual vases, and swords. This is the famous treasure of Li-Yu, discovered by peasants in the North of China in 1923, and brought to France by the late M. Wanneick. The section of Asiatic Art of the Louvre is anxious to purchase this fine collection for the nation. Excavations are now almost impossible in China, and when, they rightly argue, will an occasion for such enrichment present itself again? If the Louvre can procure this treasure they then ought to be able to rival any of the foreign collections. A public subscription has been opened in addition to the receipts of the exhibition money going to help purchase the Li-Yu bronzes.

In a general review of the exhibition one will readily perceive a sort of contained mystery, a confusion still primitive, yet a secret and barbaric charm in the conventional decoration of the great Tcheou vases. One has only to look, for example, at the beautiful ritual vases of the Michon collection, particularly remarkable for their powerful and archaic sobriety of decoration and quality of patina. The vases and basins from the Sedgwick collection, and the magnificent wine vase from the Cernuschi Museum, are other examples showing the perfection attained in these qualities during the Tcheou dynasty. It is interesting to note how this restrained sense of decoration bursts out, in the Ts'in dynasty, into a sort of convulsive pimpling of decoration. A certain richness and sudden agitation predominate the art of bronze at this period. Besides the mythical monsters of the Tcheou bells, animals and human heads now ornate the Ts'in vases and basins. Realism replaces simple and abstract designs.

With the advent of the Han dynasty, the gold and silver incrustations demanded the former simplicity of ornamentation. Little by little the embossed decoration disappeared. Under the Hellenistic and Persian influences a new elegance appeared. The output of bells, basins, and vases was restricted in favour of the manufacture of precious and personal objects such as mirrors, clasps, and censers. In an advanced civilization, however, these little chefs-d'œuvre soon arrived at the limit of

A P O L L O



THE DARU STAIRCASE WITH THE VICTOIRE DE SAMOTHRACE (RENOVATED)
Cliché Archives Photographiques.

Musée du Louvre

NOTES FROM PARIS



AUGUSTE PANSERON Pencil Sketch by Ingres
At the Musée des Arts Decoratifs Exhibition. Cliché Bulloz
Musée Carnavalet

Vouet, Le Valentin, Le Guaspre, Francisque Millet, and La Hyre. The outstanding exhibits are some magnificent tree studies in sepia by Claude—none knew trees better than he—and several superb landscape paintings by Poussin. These two artists are unmistakably the masters of the XVIIIth century. It was more the soul of Italy that revealed itself to them: Fragonard and Hubert Robert, the corresponding masters of the following century, were captivated by its face, its outward charm. Fragonard now comes with his delightful, free, and swiftly sketched drawings of beautiful Italian parks and gardens where adventure his gallant and enchanting XVIIIth century figures, as opposed to the intricate and profoundly studied tree landscapes of Claude. Hubert Robert, too, is far removed from the "Dianes Chasseresses" and hunting scenes set in the heavier mountainous landscapes of Poussin. His preference, guided by that fanciful légèreté, is for elegant architectural compositions where couples play around the fountains, ponds, and foliaged pillars of Roman ruins.

With the close of the XVIIIth century Bonaparte enters Italy and already a new esprit invades the world of French Art. David comes forward and makes much use of the tin-ware of History. It is interesting to note how his helmeted and armoured early Roman gladiators vie with the modern wigged and trousered Romans in Mme. Vigée-Lebrun's pictures. Otherwise, this was a disappointing period of French Art in Italy.

However, with the first half of the XIXth century, Ingres appears to save the situation. In this exhibition he leads the way with two excellent portraits in oils, and a number of small portraits in pencil, among which that of Auguste Panseron (here reproduced) is a rare example of the genius of his draughtsmanship. Then follows some imposing canvases by Chasseriau, Gericault, master of movement and equilibrium, and Corot, with a whole wall of exquisite Italian landscapes. Some early sketches of Degas, Monet, and Manet, and a typical "Baigneuse" by Renoir, painted in Naples (1881-1882), bring us to the close of the XIXth century and the end of a unique and most instructive exhibition.

The photograph reproduced below, of Stair Dalrymple, is a magnificent example of Sir Henry Raeburn's art of portraiture. This picture figured in the recent and most successful XVIIIth century British Masters Exhibition, organised by the Marquise de Ganay at the Galerie Charpentier.

their possibilities, and a period of somewhat decadent art was for a time experienced.

There is a unique collection of these mirrors among the many objects lent by M. David-Weill which, especially worthy of mention, include a bronze dagger in wonderful preservation and of a very fine light green patina, and a lance-head with a green and powder blue patina. Two of the finest vases exhibited come from the famous London collection of Mr. G. Eumorfopoulos. Both are of the Tcheou dynasty. One is for the offering of corn, the other for wine. Also a sword which dates from the IVth century B.C. This is rivalled only by the IIIrd century one belonging to the Royal Prince of Sweden, wonderful in form, cut, and finesse. It has an amazing lustrous green patina which at a distance has the distinct appearance of jade. The lance-heads in the great C. T. Loo collection call for special attention on account of their exceptionally fine green and greyish patinas. From the Louvre comes a large Tcheou basin (here reproduced) of wonderful symmetry and emerald green patina. But the *pièce de résistance* is the winged dragon which mounts guard over this splendid exhibition as it crouches alone on a separate pedestal in front of the entrance. This exceptional bronze comes from the Stoclet collection.

The exhibition of "French Painters in Italy; from Poussin to Renoir," at the Musée des Arts Decoratifs, is an extremely interesting one. Considerable time and trouble have been spent in collecting representative examples of the finest quality. The exhibition having been arranged chronologically it is easy to follow as one goes from room to room, passing through one period into another, the distinct character of the Italian influence in these pictures.

The first room contains bronzes and drawings by various masters of minor importance, dating from 1543. Two rooms have been given over to the XVIIth century pictures. In one are some drawings by Nicolas Poussin, Claude Lorrain, and Puget, while in the other is assembled an astonishing ensemble of canvases by Nicolas Poussin, Claude Lorrain, Sebastien Bourdon,



STAIR DALRYMPLE By Sir Henry Raeburn, R.A.

BOOK REVIEWS

LONDON MUSEUM CATALOGUES: No. 5—COSTUME
BY THALASSA CRUSO. 8½ ins. by 5½ ins. Pp. 212.
With 57 plates selected from material in the Museum.
(Lancaster House, S.W.1, 1934). Paper, 2s. Cloth, 2s. 6d.

Miss Cruso's pleasant little book is a welcome addition to this excellent series. Her introduction, which runs to no less than 110 pages (or more than half the total), is, on the whole, very well done considering the material at her disposal; a thoroughly sound piece of work, and, withal, eminently readable. As such it should prove equally acceptable to the ordinary intelligent visitor and to the student of costume, who will find in it more than one piece of information that he may profitably digest. Several of her incidental observations were well worth making, not because they are novel but because most costume-books tend to ignore or, at least, slur them over. Her use of contemporary texts deserves all praise. One is grateful to her for casually stressing the significance of the bridegroom's within the wedding scene of Hogarth's "Rake's Progress." On the other hand, one regrets that—no doubt blindly following Fairholt and Planché—she should at this time of day be deceived by the illustration from "A Jewel for Gentry," 1614 (see Fig. III, No. 2), which is only our old friend the frontispiece of Turberville's "Book of Hawking," dated 1575, and so worthless for her purpose.

Of the illustrations one feels less disposed to be eulogistic, not so much on the score of quality as of choice. Even at the cost of going beyond the material available in the Museum, it might have been worth while to seek better examples in the way of old prints, etc. Again, one would have welcomed a few more reproductions of the pre-Georgian examples in the collection. If these are, relatively, few, their mere rarity seems to give them but the stronger claim to figure among the illustrations. The Seymour Lucas doublet of fawn silk (No. 33.183), for instance, is a very perfect example of Charles I costume at its zenith, say about 1633-38. Personally, although the Museum authorities evidently set great store by the Joicey doublet and trunks (No. C 2116), I never feel able to share their enthusiasm; it appears to me so "botched." And by the way, how can one talk (*cf.* p. 189) of a "foot of silk trunk-hose"? What do the authorities of the London Museum take the term "trunk-hose" to connote?

ELIZABETHAN PAGEANTRY: A Pictorial Survey of
Costume, 1560-1620. By H. K. MORSE (Special Spring
number of "The Studio.") Pp. 128., 12½ x 9½ in. (London:
The Studio, Ltd., 1934.) 10s. 6d.

One more addition to the steady stream of costume monographs that nowadays compete for the favour of the public, Mrs. Morse's compilation is distinctly superior to most of its rivals. Especially on the pictorial side it should appeal widely to the lover of Elizabethan costume, the reproductions being copious, clear and comprehensive. The authoress has not wholly escaped a weakness common to this type of work, particularly when of transatlantic origin; the inability to discriminate between "documents" in regard to their evidential value, which tends to vitiate data and other conclusions.

The "Duc d'Alençon" (p. 29) is almost certainly a portrait of the Duc d'Anjou, afterwards Henri III of France, and "Sir Walter Raleigh" (p. 46) has all the appearance of a late fabrication. The texts cited under the pictures are at times rather vague in their application. Actually to the student the most useful part of the work may well be the Glossary, whose definitions are incidentally at times more accurate even than those found in that treasure of learning, the Oxford Dictionary. Not that it is flawless; "panes," for instance, never denotes "parallel cuts," but the bands or strips of material resulting therefrom. The quotation (under Stockings, p. 123) has evidently been borrowed via Fairholt (Dillon's ed.), where it is badly garbled; an instance of the danger of second-hand reference to even a standard author.

When all is said and done, however, "Elizabethan Pageantry" remains an *étude sérieuse*, and should not be missing from the shelves of genuine students of the period.
F. M. K.

A HISTORY OF BRITISH CARPETS FROM THE INTRODUCTION OF THE CRAFT UNTIL THE PRESENT DAY. By C. E. C. TATTERSALL. (F. Lewis (Publishers) Limited, Benfleet.) 2 guineas net.

This beautifully produced book should have been called "The Tragedy of British Carpets," for it tells a tale of the gradual degradation of textiles from works of art to floor coverings. It tells a tale of craftsmen and craftswomen making in England, as best they could and as well as they knew how to, beautiful textiles in emulation of "Turkey work" and Persian weaving—it has ended—at least for the time being—in rugs and floor coverings made by machinery of awe-inspiring complexity, and that is almost all the good one can say of it.

In that part of his book in which the author deals with the history and technique of hand-made English carpets, he is on happy—or at least—not unhappy ground. The qualification is due to the fact that English carpets were more or less successful adaptations of Oriental patterns and owe their æsthetical attraction generally to this fact, but also to certain national idiosyncrasies apparent in Stuart embroideries also, but not so apparent as to make the English origin in all cases certain. And here also, as in the Oriental prototypes, it is the irregularity of handwork which gives the carpet its "organic" and so to say personal quality, because design and execution are interdependent and inseparable.

But when the machine usurps the function of manufacture and design becomes a separate thing one's admiration is confined to such matters as the machine's time-and-labour-saving capacity; its ability to produce enormous sizes and the closeness with which it can copy designs; one also can admire the quality of the material.

Mr. Tattersall, of the Department of Textiles in the Victoria and Albert Museum, treats his whole subject with the expert knowledge one expects and enters fully into historical and technical matters, adding a history of a number of carpet manufactories. The book is the first of its kind and therefore indispensable for reference purposes, more particularly as it embodies

BOOK REVIEWS

information which has only emerged in the course of the last twenty or thirty years.

If one nevertheless must regard it as an account of a tragedy it is because English, and particularly modern, carpet design as distinct from *manufacture* is almost incredibly bad. If we except the imitations of Oriental prototypes and a single illustration of a design by Frank Brangwyn, the modern designs for machine production as here reproduced are almost all not only indifferent but positively hideous; and this is perhaps bound to be so until the designer learns to design *with* the medium and not for it, or until the artist begins to realize that designing is a job and not an exercise of abstract theories of Art with a capital A.

MACHINE ART. By PHILIP JOHNSON; foreword by ALFRED H. BARR, JR. The Museum of Modern Art, New York. (London: George Allen & Unwin.) 15s. net.

This book, a companion volume to "Theatre Art," recently reviewed here, is also a kind of illustrated catalogue to an exhibition held at the New York Museum of Modern Art. The catalogue, with some eighty pages of illustrations, is accompanied by interesting reading matter in the shape of a Foreword and a History of its subject. It is an admirable thing that we should break ourselves of the habit of thinking of beauty as something applied to, instead of inherent in, man's handiwork, and for that matter that we should see in machine work only an extension of handwork and not something categorically different. Nevertheless, one cannot help feeling a little suspicious, in reading the text and scanning the illustration that back of the authors' minds there lurked the platonic belief in the *absolutely* beautiful, a belief which caused the XIXth century to *apply* what it believed to be absolutely beautiful to the useful, or the XXth century to leave out the *application* of any extrinsic form in the belief that the absolutely useful is also, and therefore, beautiful. It is true the authors expressly protest against this latter heresy. Nevertheless, amongst the illustrations are a great many things which, in spite of their platonic virtues, do not really "please the eye" "always and absolutely." For example, the section of wire rope (26) pleases the eye *only* because of a faint suggestion of floral forms; the electrical range (64) does not please the eye at all; and those who can get eye pleasure out of contemplating the dental instruments (359) must be peculiarly constituted; in fact, there must be something psychologically the matter with them, for these instruments show their purpose unmistakably, and that purpose, however beneficial in result, is certainly not pleasing in function. But there is another danger. The standard by which the old *hand-art* in contradistinction to machine art was judged beautiful was precisely its declaration of purpose. A church looked like a church, and made the spectator *feel* its purpose; a chair looked like a chair; and the subject-matter of a picture indicated the measure by which it was to be judged. But who can tell whether an "ebullimeter" (335) is a beautiful "ebullimeter" as these instruments go? Or might it not be possible to design a much more beautiful viscosimeter than the MacMichael one (336)? And those who can persuade themselves that the "Sugar and Oil Refractometer" (333) is beautiful "always and absolutely" can persuade themselves with equal ease

to accept anything that possesses the Thomistic *colorem nitidum* as beautiful—for example, the "Silverice" (269) for chilling drinks. They will have jackdaws and magpies to corroborate their orthodoxy. Readers may also be misled by the clever illustrations which are often excellent as abstract designs *in the flat*, but from which one must not jump to the conclusion that *therefore* the articles themselves were equally "pleasing to the eye." *Amicus Plato* . . . but it is not quite as simple as either he or St. Thomas would have us believe.

H. F.

MASTERPIECES IN COLOUR. Cézanne and Vermeer By H. GRANVILLE FELL: Van Gogh and Augustus John, By T. W. EARP. (T. C. & E. C. Jack Ltd.) 2s. 6d. each. Edited by T. LEMAN HARE.

The resumption of that admirable series of little books on great painters, edited by Mr. T. Lemman Hare, is a welcome sign of better times, and an increasing interest in the literature devoted to pictures. It is a remarkable thing that these lives of the masters can be produced tastefully bound, beautifully and clearly printed and illustrated in colour for a third of the price of the ordinary novel. A complete collection of these Masterpieces in Colour makes an art library in miniature of exceptional charm. If impossible nowadays to add any new facts about the painters concerned, it is possible to condense and present those facts with fresh lucidity. It is always exciting, furthermore, to see the work of genius through the eyes of those best qualified to contemplate it. Mr. Granville Fell is well known as a courageous and learned critic, a writer who has always eschewed what might be called the "jargonography" of art criticism. So much nonsense has been written about Cézanne that it is a pleasure to read Mr. Fell's calm and measured language on the subject of an extraordinary artist. For a brief while the hermit of Aix was deified. Mr. Fell never held the exaggerated opinions of most of his contemporaries. Admiring without raving, he gives us a true portrait of the man and his work.

In the study of Vermeer, Mr. Fell surveys the golden age of Holland in relation to the painters who best interpreted it, and I doubt if so large a subject could have been handled in so small a space with greater skill. Discussing the faultless mind and hand of Vermeer, the author says: "I have noted that no art has ever been truly popular, and no artist has ever been materially successful, unless there has been an element of claptrap or touch of vulgarity in his work, and this especially applies in a democratic community." This is a true comment, and cannot be too often reiterated. Mr. Fell writes with a fine sense of the dignity of art.

Similarly Mr. Earp deals with Van Gogh and Augustus John. The stormy and tragic life of the most original artist of the last fifty years is told in a brief and convincing way. The study of Mr. Augustus John gives Mr. Earp the opportunity to survey the tendencies of art in this country during Victorian times, and his criticism of the Diploma Gallery, which contains the "fashionable" masterpieces of the period, is amusing and illuminating. Though these little books are intended for the man in the street, they are none the less erudite, and could not have been written without the fullest knowledge and consideration.

A. B.

ANCIENT ARCHITECTURE: PREHISTORIC, EGYPTIAN, WESTERN ASIAN, GREEK and ROMAN. A commentary in verse, written and devised by CHESTER H. JONES, M.A., F.S.A., with illustrations and decorations by the Author. (B. T. Batsford, Ltd.) 15s. net.

The natural feeling of prejudice against a book which purports to treat of a serious subject with boyish, not to say boisterous, humour is rapidly changed into admiration upon closer acquaintance with this very remarkable "commentary in verse" upon ancient architecture; and to this admiration is added a sense of deep emotion as one learns from the "Foreword" and the two "Appreciations" which precede the author's own work the tragedy of this young life of so great a promise never to be fulfilled.

The late Chester H. Jones, an M.A. and an F.S.A., was only twenty-seven years of age when he died. An insatiable zest for his profession seems to have possessed him and driven him to learn all he could, not only about the glorious history of his art, but the practical application of the art to modern conditions and modern materials. To that end he devoted "a Commonwealth Fund Fellowship" awarded him, to "two years of study in the United States, where he proposed to take the third and fourth year courses at a school of architecture, and to supplement this with practical work in architects' offices." This fact alone serves to indicate the originality and soundness of his mind; as do also the concluding paragraphs from which these sentences may be quoted:

"That part of the sense of beauty which arises from the expression of fitness is accustoming itself to the greater capacity of these materials [steel, glass and concrete], and the day is passing when the true nature of steel must be hidden beneath a veneer of more familiar material, when concrete must emulate stone, and glass conceal its new-found capacities in the tiny panes of the mediæval builder."

To a guide thus shown to have a clear vision and a firm tread, the young student of architecture, for whom this rhymed textbook is especially devised, may safely entrust himself. And he will learn to assimilate the driest facts through the author's humour, of which just one example may be quoted. He is discussing the Temple to Zeus at Agragas:

"Of massive size and great magnificence
A shrine of Zeus was built at Agrigentum
And—like those English mansions too immense
For meagre pockets to afford to rent 'em—
Destroyed and utilized like any quarry . . ."

and wishing to mention the architectural name of its style, he writes:

They call it—but it will not fit the metre
I'll put it in a footnote down below.

The footnote reads:

This is the name, correct to the letter:
(One wonders however the wise compile
Terms so inspired. Could you wish for a better?)
"Pseudo-Periptecal Septastyle!"

The book is delightful as well as sound and reliable. Furthermore, it is decorated with illustrations, diagrams, maps, charts and tables. Here the only note of discord creeps in; for many of the illustrations are too black for the text, and others are too "romantic," the illustration of a modern omnibus on page 16 looks more like a representation of a wheeled ruin than an "expression of fitness"; and the vertical borders on the pages with

the rhymed text are a not very successful attempt to balance the marginal notes.

These are, however, small matters. The book will—one prophesies—become the source of future "proverbial" sayings.

H. F.

"RACHMANINOFF'S RECOLLECTIONS." By OSKAR VON RIESEMANN. (London: George Allen). 10s. 6d. net.

This book is not a formal biography, nor is it exactly an autobiography. It is the reproduction of Rachmaninoff's own story of his life as he told it to the writer, and it has been translated from the German manuscript by Mrs. Dolly Rutherford. The result is a far more vivid impression of one of the best-known living composers than could have been gained from the usual sort of biography. It seems nothing less than a miracle that Rachmaninoff ever became either a brilliant pianist or a sound composer when we read of his haphazard training. The queer Nemesis that dogs the composer of a popular piece proved helpful when he revisited America after an absence of nine years. "It is possible that American audiences would have forgotten all about Rachmaninoff's existence if it had not been for the 'Prélude.'" This still made the round of all the concert-halls, cafés, drawing-rooms, and the solitary studies of elderly piano mistresses, and kept his memory alive.

An excellent appreciation of Rachmaninoff as a composer, portraits, facsimiles and a list of his works make the book attractive and useful.

"FRANÇOIS BOUCHER AND THE BEAUVAIS TAPESTRIES." By MAURICE BLOCK. (Boston & New York: Houghton Mifflin Company.)

Visitors to the French Exhibition will remember the wonderful tapestries which were such an outstanding feature there. In this little book we have an account of the Royal Manufactory at Beauvais, and especially of Boucher's twenty years' association with it. The illustrations show how his style developed from the composite "Italian Village Scenes," which were made up of French landscape and Italian architecture, and the luxurious "Story of Psyche," to the "Noble Pastoral," in which his art as a tapestry designer reached its highest point of excellence. The notes on the weaving of French tapestries, together with 23 half-tone plates, several of which show details of the technique, make all the points clear even to persons who have not studied the technique.

"BOOK OF BALLADS." By GEORGE BUDAY. (Hungary: Szeged University: Kner Press.)

In this English edition of George Buday's woodcuts there is a short introductory sketch by Charles Rosner. At the present time the art of woodcutting in Hungary is being practised by several brilliant artists who unite the most modern ideas and technique with their indigenous peasant art. Of these the most distinguished is the Transylvanian George Buday. The first section of the book consists of the series called the Pilgrimage to the Holy Virgin, which the Hungarian Bibliophile Society honoured as "the most beautiful Hungarian book of the year." The three other sections are illustrative of popular ballads and the ballads of John Arany. Perhaps the most brilliant of these clever cuts is that on page 52: "The Widow of Warrior Both."

C. K. J.

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GENNEVILLIERS

By Paul Cézanne



Painted about 1890, 21½ in. by 25½ in.

By permission of Messrs. Alex. Reid and Lefèvre, Ltd.

RENOIR, CÉZANNE AND THEIR CONTEMPORARIES AT MESSRS. REID AND LEFÈVRE'S GALLERIES

In this extraordinarily good exhibition there is one picture which one should approach with bared head. It is Vincent van Gogh's "Le Paysan."* It brought to my mind these words: "I will not let thee go except thou bless me." If ever there was a man who struggled and fought for an ideal it was Vincent, to whom art was a religion. It sprang from no dogma, from no belief in tradition, only from faith. This painting is violent, as violent as the sun under which it was created, for it is not so much the sun's beneficence as its power, "the implacable flame," that is here glorified; glorified in the head and in the hands of this son of toil who has gathered more than two-score harvests in the sweat of his furrowed brow. Every inch of this painting is unorthodox. For the sake of purity van Gogh used a palette knife instead of a brush, and so he was never sure whether his tools were "brushes" wherewith to spread pigments or points wherewith to draw lines. A great part of this painting is therefore really drawing, and a great part of the drawing really painting. Van Gogh could never learn how to paint: he was no more a painter than a prophet is a rhetorician. Shortly after his death, when his significance was not as widely proclaimed as it is now, a critic wrote: "It is useless to judge Vincent van Gogh by one picture; to understand one must see them all." To-day one might emend this and say: It is useless to judge van Gogh until one has seen *one* picture, "Le Paysan": to see this *one* is to understand them all.

And now another painting and a complete contrast to van Gogh: The work of a consummate technician, "Les Enfants en Rose et Bleu," by Renoir. It is at first sight, like so many pictures by French painters, an orgy of *bourgeois* elegance, which is always a little comic; what an Englishwoman calls "dreadful." Here, therefore, we have two little girls—a blonde and a brunette—in their lace party frocks, one with a pale blue, the other

with a pink silk sash, standing on a turkey-red carpet against a rather confused drapery in which magenta predominates: a more than questionable colour scheme. Renoir could not help that, at least not as he understood his business; and his business was to deal with facts; and of all the facts in the world the aspect of children and young females moved him most. Consequently there is nothing more delightful in his painting of children than these two little girls: and of the two again the painting of the little dark one's head is so superb that there is perhaps no other child's head to surpass it in the whole realm of pictorial art. The older he grew, the clearer his "true love" became evident, and so his finest paintings are always of nudes of the just-fully-matured-female human animal. In the two children just noticed—dated 1881—there are still budding little souls; in "La Jeune fille aux Marguérites" of 1883 it is the full bosom that has inspired him, if one may use this word in this connection; in the half-length nudes "La Baigneuse Brune" of 1898 and the superb "Baigneuse dans la Forêt" of 1905 it is the full body. These pictures belong to the period before his infirmity, and, may one suggest also, old age had queered his eye, his touch and his palette; they, and particularly the "Lorelei"-like "Baigneuse dans la Forêt," allow one to understand the essential Renoir, a serenely sensual creature, the eternal masculine contemplating the eternal feminine so rapturously that it even made his landscapes and his still-lives into an aspect of the sex.

The third person of a trinity in this exhibition is Toulouse Lautrec. The angelic van Gogh, the human Renoir, and the Mephistophelian Count; truly the three estates—the peasant, the bourgeois and the aristocrat. Lautrec is always bitter, and to him, too, the painting of picture was neither a trade nor a pastime, not Art with a capital A. The "La Goulue et son Cavalier au Bal du Moulin Rouge" and "La Goulue au Moulin Rouge," the latter more purely pictorial than the other, are two typical examples of the skill of his hand and the turn of his mind; proofs of his passionate love of humanity—twisted.

* We learn with pleasure that this superb portrait has been purchased for an English collection.—EDITOR.

APOLLO



LA GOULUE AU MOULIN ROUGE
By H. de Toulouse-Lautrec.
PORTRAIT DU FRÈRE DE L'ARTISTE
By Edgar Degas

"LES ENFANTS EN ROSE ET BLEU"
By Auguste Renoir
FLEURS DES CHAMPS DANS UN POT DE GRÈS
By Auguste Renoir

By permission of Messrs. Alex. Reid and Lefèvre, Ltd.

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Compared with these three artists the rest seem to exist on an entirely different plane, even Degas, even Gauguin, not to mention Delacroix, Courbet, Boudin, Manet, Monet, Sisley, Seurat and, still less, Cézanne, though he is especially well represented here. Cézanne, with his stubborn devotion to his *petite sensation*, his ambition to improve the art of painting. I should, were there space, like to comment on some of the pictures by which he and the others are here represented. But in any case there is nothing in this exhibition, however well done, to compare with "Le Paysan," by Vincent and victorious van Gogh. "Ah well, my work—I risked my life for it," he said. He did, and more—his reason also.

PAINTINGS AND PASTELS BY E. VUILLARD AT MESSRS. TOOTH'S GALLERY

Of the twenty-four exhibitions that I have seen in London during this month this exhibition is one of the two most important. Apparently Monsieur Vuillard has never before had a one-man's-show, not even in Paris; and Monsieur Vuillard counts. Those who care about painting have known this for a long time, judging, in so far as they have not relied on their ears, by the scattered examples they may have seen in the Luxembourg, the Tate Gallery, in New York, even in Moscow; but they have not been able to conclude just where he stands. And now, although this present collection is said to cover the full range of his work from 1891 to the present day—they will find the matter no easier! When an artist begins with so orientally abstract a business as the two panels, from a frieze, called "Dans les Fleurs" and "Conversation," designed totally unlike anything else in French art, and—one cannot say *ends* because, fortunately, the artist is still in full vigour, but perhaps—culminates in so concrete a business as "Les deux Parisiennes," one really does not know what to think. Vuillard—a pupil of Bouguereau and Gérôme!—started off on his own apparently with a high purpose and a small range of colour; colour rather old masterly brown, design much more like an oriental pattern in which he hid, almost like a puzzle, European faces accidentally executed. He then acquires more colours, rubs shoulders with other artists—Manet, for example ("Le petit Garçon"), and Degas ("La Lecture"), and perhaps Whistler ("Femme

en blanc dans un Intérieur gris"); the oriental influence which showed itself mainly in his liking for two dimensional design, flat patterning *clinched* by an irrelevantly dominant colour-shape ("Le Déjeuner," "Le Dîner," etc.), this influence vanishes; Vuillard becomes more and more opulent in chromatic possessions, for new colour, hitherto curbed by *tone*, becomes wedded to light—in "Le Salon et la T.S.F." There are fiendishly difficult problems of mixed artificial lights brilliantly solved. More rubbing of shoulders and, I fancy, purloining of pigments. "La Chambre ensoleillée" has not only calligraphic linear elements one finds in Matisse, but also his own "pinks." And so finally the peculiar plethora of *petit-point* touches with which he was wont to diversify the content of his canvas—in "Le Miroir Brot" the quiet spaces of low tone are a foil to the chromatic excitement which occurs in the passages where the light falls directly into the room—this *petit-point* disappears, and in "Les deux Parisiennes" Dame Art has retired in favour of Dame Nature and we are left to admire only the tremendous skill with which the artist has copied the effect of a French drawing room in all its astounding lack of taste. There is the puzzle. Such a picture as "Les deux Parisiennes" reminds one of the summer *Salon* in Paris, and the reminder is far from pleasant. But if in this last phase Monsieur Vuillard seems somehow to have taken the wrong turning, he nevertheless remains in most of his work, such as the "M. and Mme. H.," the "Mme. H.," the "Armoire de Glace," the "Paravent Vert," the "Femme cousant près d'une fenêtre," the "Jeune fille assise à contrejour," the portrait of the painter Roussel, and others, one of the most personal and most vital painters of the French school.

RECENT PAINTINGS BY WILLIAM NICHOLSON, PAINTINGS BY PAUL POIRET WATER-COLOURS AND DRAWINGS BY LAURA KNIGHT, D.B.E., A.R.A., AT THE LEICESTER GALLERIES

William Nicholson is another of the few considerable English painters who have gone his own way caring nothing for official recognition, not taking notice of the different *intellectual* movements which have characterized



LE DÉJEUNER
By E. Vuillard

By permission of Messrs.
Arthur Tooth and Sons,
Ltd.

painting during the last two or three generations. What cannot be expressed in and through a medium, in his case preferably oil, does not interest him. I mean by this that it is the actual handling of oil colour which is part of his subject matter. For example, in the portrait of "The Countess Spencer" it is not only, and perhaps not even mainly the portrait that has interested him, but the portrait as expressed in this difficult yellow chiaroscuro. Or again in the little view of "Chartwell Park," it is not the "Beauty spot" that makes the picture, in fact without his "handling" of the scene it would not be especially beautiful. Unless therefore the spectator watches the working of the artist's mind as it reveals itself in the handling of pigments he is not likely to get his full measure of enjoyment out of them. Sometimes, I confess, I cannot follow him *all the way*. In "Chartwell"—a portrait-group of Mr. and Mrs. Winston Churchill—the cat on the table seems to have fared rather better than Mr. Churchill. At other times, however, I seem to know just exactly how the artist felt about the scene he painted. That, for example is the case with such different things as "The White Horse, Westbury," the "Sands of Air"; "Judd's Farm: Sussex Downs" and "May Morning in Apple Tree Yard." It is a feeling that Mr. Nicholson always conveys with the scene, and not only the scene itself: hence his pictures are impossible to describe.

If I were a lady who had once been gowned by Poiret, I think I should feel it as a personal slight that this famous dress designer should prefer to portray not me and "mylike," I mean beautiful women, elegant ladies but "Entrecôte aux pommes," "Boiled Silverside of Salt beef at Simpsons," "Buffet froid, Park Lane Hotel," and similar subjects. Being happily spared this mortification I can enjoy his humour to the full. He is following a most hallowed tradition for your Snyders, De Heems, and Claesz's and van Kalfs and Campidoglio's, and even Chardins rarely painted things that were not good to eat or drink. Monsieur Poiret is a good and original painter, not by any means an *amateur*; his main fault is that his compositions are all painted *fortissimo*.

Frankly, I prefer Dame Laura Knight in these water-colours and drawings, things done in a lighter mood and without in the least therefore depreciating the value of her *art*. Such slight things as "In Chandos Hall with Cecetti," "Front Row," "A Reception," "Interruption," have really in a sense more of *art* in them than the conscientious and incorruptible but not really pictorial truths upon which her reputation rests.

MODERN FRENCH PAINTINGS AT ADAM BROS'. GALLERY (2, PALL MALL PLACE, S.W.)

The *clou* of this pleasant little exhibition composed of good works by Corot, Derain, Dufresne, Marie Laurencin, Camille Pissarro, Odilon Redon, de Segonzac, Sisley, Utrillo, and Vuillard, is a still-life by Georges Braque. He stands of course here in a separate category, for the pleasure one derives from his painting of fruit has almost nothing to do with the facts from which his design is derived. The pleasure is as nearly *pure* as he could make it; it depends entirely on the colours as they have been attached to forms within the framed space—and without. This "without" needs explanation. A picture is at the mercy of its environment. In this particular case it hangs on a wall with which it harmonises, and in a

reflected light peculiar to the situation. All these things contribute to its success. Braque is a born painter who can get more out of *paint*, or perhaps into it, than his rival Picasso, because he is less distracted by intellectual curiosity. The charm of this still-life as it is seen here is undeniable, and also purely sensuous, that is to say a matter of *aesthetical* sensibility and nothing besides. It deserves comparison with the delicate subdued still-life by Vuillard, who was often on the borders of abstraction without actually crossing the line.

WATER-COLOUR DRAWINGS BY P. WILSON STEER, O.M., AT BARBIZON HOUSE

Why particularly these are called water-colour drawings I am not quite sure. Mr. Steer is essentially a water-colour painter who excels in leaving out the line, which is the very essence of drawing. And Mr. Steer in no sense relies on linear reinforcement of his brush-work. He floats his colours on to the paper, and all their charm is in the subtlety with which he does this, so that the slightest gradation of tone has significance—as in a Japanese black-and-white painting. In "Fir Trees, Isle of Wight," the affinity with Eastern methods is indeed noticeable. This artist's work is however so well known that it is only necessary to record the charm of this exhibition of landscapes, culminating perhaps in the "Mill Beach, near Maldon," a little miracle of pictorial economy.

H. F.

HERALDS' COMMEMORATIVE EXHIBITION, 1484—1934

On June 28th an exhibition opened at the College of Arms, Queen Victoria Street, E.C. 4, to celebrate the 450th anniversary of the charter granted to the Heralds by King Richard III. The exhibition will remain open for three weeks, or longer if public interest seems to warrant it.

The exhibits will include many important and beautiful documents which have recently been discovered, and some of these are likely to arouse controversy. One is a small but finely painted Roll of Arms which appears to have belonged to some knightly guild. It is of the XVth century, and bears the arms of many great families of the period, including Hastings, Grandison and Montagu. At the top is the figure of a mounted knight supported by two clerics. These figures are slightly drawn very much in the style of the Eton wall-paintings, and may be the work of the same artist. Another interesting discovery is a pedigree of the Kings of Troy which has a picture of the city. This is of the XIVth century. The buildings represented resemble churches and castles, and may have been copied from structures with which the artist was familiar. Their study may provide a clue to the provenance of the manuscript.

American students will be interested in the pedigree of Lee of Langley, drawn up in 1620, from which family were descended General Robert E. Lee, and other distinguished Americans. The original drawing of the Heralds proclaiming the Peace of Versailles, in 1783, by which the independence of America was recognized, is also being shown.

A series of beautifully executed Grants of Arms includes one of 1456 which has been kindly lent by the Worshipful Company of Tallow Chandlers. The original grant to "the Chapell of the Guyld Hall," dated 1482,



LE PAYSAN

By Vincent Van Gogh, 1853—1890

By permission of Messrs. Alex. Reid and Lefèvre Ltd.

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belongs to the Heralds' own collection. A splendid Sheldon Tapestry, bearing the arms of Dudley, Earl of Warwick, has been lent by Sir William Burrell. This was especially woven for Queen Elizabeth's famous visit to Kenilworth Castle.

Probably one of the most popular exhibits is the Westminster Tournament Roll, which illustrates the tournament held on February 12th and 13th, 1510, by King Henry VIII. This is splendidly preserved and, apart from its picturesque and colourful nature, it is the chief surviving evidence for the procedure on such occasions.

The series of portraits of Richard III, one of which has been graciously lent by the King, will be of interest to the student of XVth century portrait painting as well as to those who are concerned with the character of King Richard. The bringing together of these pictures is an event of both artistic and historic importance.

His Majesty has also lent some fine armorial book-bindings.

Some excellent examples of the modern work of the College are also included, and they show a high standard. In their suitability to the heraldic needs of to-day, it is claimed that the works of living artists are not inferior in skill to those of the best armorial painters of the past.

J. G. N.

OLD MASTERS IN GLOUCESTER

It might be thought in these days of publicity that all pictures of value had been seen and appraised by the connoisseurs, at least. And yet the exhibition of Old Masters recently opened at Gloucester Guildhall contained many things unknown not only to the public but to those who are professionally concerned with works of art.

The Gloucester experiment tends to prove how rich the provinces are in authentic paintings, for the sixty-six exhibits gathered together are only a small part of the pictures reviewed in the course of completing this show. Whatever was withheld we feel that this exhibition could not have been better planned or more carefully considered to make it fully representative of the various schools of painting now concentrated in private hands in this part of the West Country.

It is, furthermore, a pleasant reflection to realize that British works predominated in number, and were certainly not subordinate in merit. I refer particularly to the Richard Wilsons. What a sensitive artist he was at his best. There was nothing finer in this collection than his poetic visions of the Tombs of the Horatii and Curatii, and the Villas of Hadrian and Mæcenæ. Wilson, like other XVIIIth century painters in this country, found inspiration in the Roman ruin, but he always expressed it in a simple and natural way. He was never theatrical or affected. It is hardly fair, perhaps, to compare these superb Wilsons with the Claude, called "Landscape with Christ and the Apostles," but Wilson certainly does not lose by such a comparison. There were several pictures by Gainsborough of various periods, the most interesting among which, from a technical point of view, is the landscape lent by Miss Lloyd-Baker. The animals and trees in this study are rendered with that sketchy brush stroke typical of Gainsborough's nervous enthusiasm in his work. The artist's own portrait, Gainsborough at the age of about thirty-five, never before exhibited, came as a new version of one of our greatest painters.



TWO HERALDS (Albertina) By Sir Anthony Van Dyck
At the Heralds' Commemorative Exhibition

Of the feminine portraits, the Lawrence sketch of "Georgina, Countess of Bathurst," is a very lovely thing, showing this master's fine certainty of drawing and colour. The pose of the head and hands could not be more distinguished.

Among the foreign and earlier schools Monaco Lorenzo's "Madonna and Child" is a rare piece of XIVth century work, strangely archaic compared with the laboriously observed XVth century "Landscape with Flight into Egypt" by Blès. The Flemish painting is a marvel of descriptive power, all the details of figures and landscape being rendered with minute preciosity.

The anonymous picture called "A Card Party," described as British, Elizabethan Period, is a curious example of one of the most obscure schools of painting. We can never contemplate such works without realizing how great was the Holbein influence throughout the hundred years from the time of Henry VIII to Charles I. The "Interior of a Church," by De Witte, is a fine example by this Dutch painter.

Rowlandson is inevitable, but it is always delightful to come across a sketch by him that is not generally known. He was represented by two little pictures. There was a water-colour of a Windmill by John Thirtle, a well-drawn and dramatically lighted piece of work. The two recently discovered Turner drawings in pencil of mountains are very careful studies, as are the pictures of trees by James Bourne and Paul Sandby. Those who are interested in the life of Dr. Thomas Munro, patron of Turner, Girtin and Cotman in their youth, will have noted this collector's own vigorous feeling for nature in the little monochrome landscape.

Art lovers will be grateful to the Exhibition Subcommittee for making this event possible, and to Sir William Rothenstein for his inaugural speech which contained some wise comments on the state of art to-day and the need for encouraging local talent. Thanks are also due to the owners, so ready to share their treasures for a while with the public.



DEVON WILD FLOWERS. By A. Egerton Cooper

gouache, "Jane Austen's House" and "Hardelet," for example.

WATER-COLOURS BY R. G. EVES, A.R.A.
AT THE FINE ARTS SOCIETY

Mr. Eves who is well known for his vigorous portraits in oils recently collected a number of water-colours entitled "Holiday Sketches," and exhibited them at the Fine Arts Society Galleries. As might be expected from an artist who works so rapidly and directly in oils, Mr. Eves has the requisite temperament for the more difficult medium of water-colour painting, and he is primarily a painter in this method rather than a deliberate draughtsman. He comes into the category of Brabazon and Sargent in their most lyrical style. I would not suggest that Mr. Eves imitates either of these masters, but he shares with them a spontaneous and impulsive way of interpreting the facts of nature. The basis of his work, even at its slightest, is a profound knowledge acquired by constant observation. He has an infallible eye for the essentials of a picture. He also possesses that courage which can manipulate without hesitation a heavily charged brush of colour. Nor does he hesitate to vary his subjects, sometimes offering us a vast panorama with distant fields, hills and clouds; at others a rustic cottage or ruined church. The charm of these water-colours is in their fresh subtlety of tints skilfully blended and contrasted to form a harmony of light, colour and design. We feel that the picture is complete in the artist's mind before he begins to transfer it to paper. He never tries to repaint or revise, so often a deadly sin in water-colour work.

EXHIBITION OF OLD ENGLISH FURNITURE
AT MESSRS. MALLETT & SON
40, NEW BOND STREET, W.1

The collection of Old English furniture and other *objets d'art* at Messrs. Mallett's Galleries is one of the best displays ever seen in the West End. Each piece has been chosen with the greatest care, and many of them are unique in the history of the cabinet-maker's art. In these days of mass production it is increasingly obvious that the circumstances and conditions of furniture craftsmanship were inherent in a culture that has foundered in the storm of industrialism. Hence such perfect specimens as are to be seen at Messrs. Mallett's are as rare as old masters, and for the delight of the fastidious collector.



A SKETCH FOR DERBY DAY (R.A. 1934)
By A. Egerton Cooper

SKETCHES FOR "DERBY DAY" AND OTHER
PAINTINGS AT THE LEGER GALLERIES
BY A. EGERTON COOPER

Admirers of Mr. Egerton Cooper's "Derby Day" in the Royal Academy will have been interested to see the artist's sketches for a picture that is deservedly popular. This work occupied Mr. Cooper on and off for about three years. Only by making a large number of careful notes could he have achieved a subject demanding so much detail and so many facts. Painted in gouache these sketches reveal a remarkable skill in dealing with crowds of figures, in composing groups, giving them appropriate colour and costume and relating them to miscellaneous environment. Mr. Cooper is not only an excellent figure-draughtsman, but he has the gift of simplifying his figures without sacrificing their actuality. His work in this way reminds us of the method of Canaletto in some of his Venetian crowds. As evidence of his versatility Mr. Cooper included in this exhibition some attractive flower-studies, among which "Primula," "Devon Primroses" and "Antirrhinum" are conspicuous for their brilliance of colour and freshness of paint quality. I was much interested, too, in the architectural firmness of some of his street scenes, painted in

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SERPENTINE COMMODE INLAID WITH DESIGNS
IN MANY COLOURED WOODS ON A HAREWOOD
GROUND

There are examples of all periods from Elizabethan to late eighteenth century. An unusually interesting specimen of the former is the Elizabethan Oak Court Cupboard (No. 160). The upper portion consists of a panelled cupboard with canted sides. The upper frieze contains a drawer of which the front has a small chequer inlay; the central drawer has a broad ovolo moulded front and is supported on column legs with a triple arched bracket. This piece combines elegance with solidity and is most beautiful in colour. It is eloquent of a time that began to feel the need for intimate comfort as well as grandeur in the domestic environment.

An exhibit of singular charm is the William and Mary Wing Chair (No. 157), constructed with turned walnut legs with an "X" stretcher, and upholstered in original and contemporary floral needlework in many colours on a warm ground. A rare example of this popular style of chair.



AN ELIZABETHAN OAK COURT CUPBOARD AT
MESSRS. MALLET & SON'S EXHIBITION

Students of the Queen Anne epoch will concentrate their attention on the Bookcase Bureau (No. 57). The proportions, simplicity of ornament, highly-figured wood and mellow colour of this bureau make it conspicuous even in such a collection as this one. The slightly bombé character of the lower part harmonizes with the broken arch effect of the top piece. Here is a superlative example of one of the best periods of English furniture.



A CHIPPENDALE MAHOGANY CABINET

A section of the exhibition is devoted to XVIIIth century satin-wood furniture, a style that is coming into fashion again. Like certain oil-paintings this furniture tones beautifully with time, taking on a dull gold effect which confers distinction on any room. The Adam Satin-wood Bookcase (No. 98) might be said to epitomize the classic feeling of the latter part of the XVIIIth century. The cornice, frieze and door-panels are inlaid with wreaths, vases and scrolls, but the ornament is exquisitely reticent. The Serpentine Commode (No. 113), inlaid with vases, birds and sprays of flowers in many coloured woods on a harewood ground, deserves the highest praise. It is perhaps the most aristocratic piece in the whole exhibition. The genius that created this and the taste that demanded it signify a moment of perfection in human achievement.

The Chippendale Mahogany Cabinet (No. 49), the cornice of which is fret carved in the Chinese manner, with original handles and escutcheons, demonstrates the

A P O L L O

skill of our designers in an attempt to vary the styles of the period. Contact with the Far East introduced new motives. In this piece and in exhibit No. 16 English craftsmen have fused Eastern and Western ideas with the happiest results.

Among smaller objects the very rare Queen Anne Walnut Longcase Clock (No. 179) is a prize worthy of any collection of antiques. The case is veneered with finely figured panels of wood. The arched hood is surmounted by a canopy on which are ormolu vases and applied swags of flowers. The movement is by Daniel Delander. Another clock, rather more ornate but very beautiful, is the Marquetry Clock by Thomas Tompion (No. 82).

The specimens described are indicative of the opulence of Messrs. Mallett's exhibition, but many hours could be spent in these rooms studying examples of old silver, needlework, mirrors and china included in the 273 exhibits.

All amateurs and connoisseurs of antiques should see this fine show before it is dispersed. As time passes it becomes more and more difficult to assemble so many and such rare symbols of a civilization that made the highest expression of craftsmanship an essential of social life.

A. B.



AN UNKNOWN CIVILIAN. Circa 1360. At Blickling

THE GREAT DRAUGHTSMEN OF ENGLISH BRASSES

The organizers of the Exhibition of English Art at Burlington House missed a great opportunity. It has been frequently asserted that mediæval Englishmen could not draw well. A display of rubbings of English memorial brasses would have refuted this statement for good and all.

The memorial brasses of England form a class by themselves. Continental brasses are quadrangular plates with the figures and backgrounds engraved upon them.

English brasses consist of figures and their accessories engraved upon separate sheets of brass cut out in the requisite shapes and inserted into a matrix of stone, often Purbeck marble. They seem to have originated from a combination of two distinct ideas. In the first place there were the incised slabs of stone and alabaster, the standing figures of saints under stone canopies, and the recumbent effigies of stone, alabaster and bronze. In the second place there were the Limoges enamels. Someone evidently had the brilliant idea of copying on a



LAURENCE DE ST. MAUR at Higham Ferrers, 1337

large scale at a comparatively low cost the expensive process of enamelling. In their pristine state these brasses were almost certainly gilt, and the incisions were filled with coloured mastic, simulating enamel. Against the dark background of their stone setting they must have been glorious in their brilliant colours. Now that the fillings have worn away it is possible by means of a careful rubbing to obtain a faithful representation of the

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original cartoon which must have been supplied to the engraver. The brasses have suffered from neglect, but only very rarely at the hands of restorers. They are consequently unique in presenting almost life-size contemporary pictures of nearly all grades of mediæval society. Out of 150,000 brasses laid down we have only between 4,000 and 5,000 left. Many are not to be called works of art at all; the design and execution are poor. But the best examples prove that English draughtsmen were at least equal to those in any other country. We know from existing contracts that the statues of Queen Eleanor, Henry III, Richard II and Queen Anne of Bohemia in Westminster Abbey were the work of Englishmen. Also that Queen Joan, Henry IV's wife, had an alabaster tomb of English workmanship made for her first husband, Duke John of Brittany. So there is absolutely no ground for suggesting that the best work in England was done by foreign craftsmen. This might be possible if the best work were found in one locality or at one date. But the exhibition of a small collection of rubbings in a private house a few weeks ago proved that the same qualities existed in brasses of various dates from the counties of Norfolk, Suffolk, Lincoln, Northampton, Cumberland and Gloucester. We see a bold, clean line, a dignity of pose often approaching majesty, and a life-like presentment never found in Italian or other continental art before the High Renaissance. The earliest extant brass, of which the date is certain, is that of Sir John Daubernoun, 1277. During the XIVth century and up to about 1425 the designs and execution of English incised brasses were of unparalleled grandeur. There is no period of development. The early work is generally the best. This is probably due to the fact that the cartoons were drawn by the men who designed tombs with recumbent effigies and other works in the round. The material used for incised brasses was an alloy of copper and zinc known as latten, or sometimes as Cullen plate, because much of it came from Cologne. This was the same metal as that used by the bronze casters for recumbent effigies. After about 1450 the quality of the material, the design and the execution generally deteriorate, and a really good brass becomes a rarity.

By a curious convention the head of a knight usually rests on his tilting helmet, that of a lady on a cushion. But the eyes are always open, and the figures are standing, not recumbent. Since the great period of brasses coincides with the most mystical era of English religion, this fact may account for what might otherwise seem inconsistency. In the centre of the great canopy over Laurence de St. Maur, the soul is a tiny naked figure held in a sheet by angels. It is true that this motive appears on Flemish brasses. But a comparison of this brass with existing Flemish and other continental brasses proves that it is definitely an English, not a foreign, brass. The pure oval contour of the face and the grand lines of the drapery are quite unlike Flemish work, and they are repeated in other English brasses of various dates and localities.

MR. PETER BOODE'S EXHIBITION AT BLUETT'S

The name of Mr. Peter Boode of The Hague, is well known to all students of Chinese art, and the exhibition recently held at Messrs. Bluett's galleries of objects that he has lately collected in China has been of peculiar interest. The specimens shown were just over a hundred in number; most were of pottery or porcelain,

and all of the finest quality, the majority dating from the Sung and Ming dynasties. Of those ascribed to the earlier period, a vase recently excavated on the site of Külüh-sien deserves special mention; this town was destroyed in an inundation in the year 1108 and the beautiful shape and white glaze of the vase have actually been enhanced by the passages of rusty brown that we presumably owe to its long period of burial. The wares of the Sung dynasty are worthily represented otherwise, the celadons being of peculiar attractiveness, particularly a vase of the rare *kinuta* type, which owes its name to the Japanese word for mallet, a mallet-shaped vase of this class being preserved as one of the most important temple treasures in Japan. But even more interesting are the Ming exhibits, inasmuch as they offer more problems to the earnest enquirer. The vexed question as to how far the reign-mark of any given Ming emperor may be taken at its face value is raised by many interesting pieces, and it will be long before the classification of these pretty things becomes a stereotyped affair. In the meantime there is all the more enjoyment for the seeker after truth to derive from this exhibition, in which the Ming yellows and the blue-and-white are particularly well represented. There are also three interesting examples of the rare Ming underglaze red.

THE VICTORIA AND ALBERT MUSEUM THE GREAT BED OF WARE

A discovery of considerable artistic and historic interest has lately been made at the Victoria and Albert Museum in connection with the Great Bed of Ware, the most celebrated piece of Elizabethan furniture in existence. After its purchase, with the assistance of the National Art Collections Fund in 1931, the bed was exhibited in the Central Court of the Museum among recent acquisitions. It has now been removed to a position in the permanent collections (Room 54), and, in the process of dismantling, the opportunity was taken for a thorough examination of the faint traces of painting still visible on the surface. On the removal of thick coats of dirt and discoloured varnish much of the original polychrome decoration has been revealed in a very remarkable state of preservation. The salient details of the carving on the head or back of the bed, consisting of grotesque and terminal figures, are now seen to be painted in a scheme of primary colours almost as brilliant to-day as when first applied nearly 400 years ago.

Accounts and inventories of the period afford definite proof that the mediæval practice of painting furniture continued into the Elizabethan age, but few examples of such decoration survive.

THE NATIONAL ART COLLECTIONS FUND

Once again the National Art Collections Fund has helped a provincial gallery to acquire a fine picture of great local interest.

It was announced at Christie's recently that the portrait of the children of Hugh and Sarah Wood, of Swanwick, Derbyshire, by J. Wright, A.R.A. (Wright of Derby), which for many years had been on loan to the Derby Museum and Art Gallery, had been withdrawn from the sale and purchased by that Gallery for £700, with the aid of a donation from the National Art Collections Fund of £250. The balance had been contributed by Mr. F. W. Hampshire, of Derby.



A CLOISONNÉ ENAMEL ICE-CHEST

The remarkable specimen of Chinese *cloisonné* enamel here illustrated has recently been on exhibition at Messrs. Spink & Son's galleries in King Street, St. James's. It is one of a pair which came originally from the Summer Palace near Peking; the other is one of the treasures of the Victoria and Albert Museum, where it has been since 1876. They may confidently be attributed to the Ch'ien Lung period, which extended from 1736 until 1795, and which forms the last of the great epochs in the history of Chinese art. They were intended for use as ice-chests, to be filled with blocks of ice for the purpose of cooling the air in hot weather. The ice-chest proper is supported by two kneeling figures with detachable turbans; these are described by the late Dr. S. W. Bushell as aliens, presumably largely because of the un-Chinese character of the headdress. The lid is surmounted by a gilt figure of a lion, and around it is a gilt band of pierced decoration representing dragons pursuing flaming jewels among formalized versions of the character *shou* (longevity). The main body of the enamel decoration consists of conventional sprays of Indian lotus. The object is a worthy reminder that Chinese art of the XVIIIth century possesses no less admirable æsthetic qualities than the productions of the earlier periods, which have lately tended to obscure the no less real merits of their lineal descendants.

OLD ENGLISH NEEDLEWORK IN KING STREET GALLERIES

In this machine age, of which we are so strangely proud, when everything is made for us and the chief aim of life seems to be to "save labour," we are apt to forget and even to despise the miracles of handicraft performed by our ancestors for the adornment of their homes. Messrs. Frank Partridge & Sons are to be congratulated upon the splendid collection they have assembled at their galleries of old English needlework to be continued to the end of July. By their courtesy we publish facing page 28 a reproduction in colours of a large Charles II panel made about 1650 representing the well-known story of King David on a balcony on the extreme left, and Bathsheba surrounded by her attendant ladies.

In this beautiful subject, as with others in the collection, one is not in the least disturbed to notice (indeed, it is not necessary to notice) the incongruity of the architecture and costumes represented. In this respect these beautiful pictures, for that is what they are, follow the same tradition as the early Italian painters. English women have been from early times famous for their skill in making church vestments, which many continue to do to this day.

During the Tudor and Stuart periods, English ladies devoted themselves very much to domestic needlework, and we see at this exhibition some of the rarest and most beautiful examples of their art. Even in such a display of rare treasures one cannot help being struck with the three magnificent Elizabethan panels from the collection of Lady Sackville, of Knole Park, which seem as fresh to-day as when they were made. One of these appears to represent Lot fleeing with his family from the burning cities of the plain, while his disobedient wife is seen to be fading into a pillar of salt.

Another superb exhibit is a Charles II stump work mirror showing the King and his Queen on either side worked in a pale silk ground, which was formerly at Castle Hedingham in Essex.

I hope this exhibition will attract many visitors during the month, and should it induce some English women of to-day to spend more time in their homes and to beautify them with their own hand work, Messrs. Partridge's enterprise will have been rewarded.

T. L. H.

THE VENICE BIENNIAL INTERNATIONAL EXHIBITION

The Biennial was inaugurated at Venice by the King of Italy. It will remain open until the end of October. Fifteen countries, beside Italy, are represented, and this year two new pavilions have been added—Austria and Greece. It is not possible in a short note to attempt to write of the work that is shown, but one must say that it is well above the average, and that the exhibition gives a unique opportunity for studying the trend of modern art.

NOTES OF THE MONTH

The Italian, German, and U.S.S.R. pavilions are most interesting. In the first two, sculpture is at a very high level, and in the pavilion of the U.S.S.R. painting shows a truly fresh vision. One room in the French pavilion is filled with pictures by Manet, and in the British pavilion the paintings by Pryde and J. D. Innes draw great attention. The well-known Belgian painter Opsomer shows in the pavilion of his country a number of strong portraits, one of the late King of the Belgians, and another of M. Paul Lambotte. In the large entrance hall of the Italian building is a collection of five hundred portraits of the XIXth century by artists of many different countries.

Y. M.

THE MOONLIGHT STEEPLE CHASE BY WILLIAM FAWCETT

The Moonlight Steeple Chase, a true representation of Henry Alken's set of four sporting prints which I am producing as one of the chief features at the International Horse Show at Olympia, runs as close to the original as one can make it in the twentieth century. I have endeavoured to portray in my representation the idea which Alken meant in his prints.

When steeple chasing was young enough to be very indiscreet, a witty Frenchman summed it up as *Pélégant casse-cou du sport*, and another imagined that the first steeple chase was arranged by a medical man in need of practice, just as Dr. Sangrado, in *Gil Blas*, seeks a routine of work for his lancet by trying to make bloodletting popular as a remedy for all sorts of ailments. Even Nimrod, who hated steeple chasing, hit upon no phrase so good as *Pélégant casse-cou du sport*.

Nimrod's opposition to the new sport was approved by a great many sportsmen, but it had no influence over Henry Alken, who loved to put reckless adventure not only into genuine sporting art, but even into wild harlequinades of hunting, as in such prints as "Doing it Somehow," "Doing it Nohow," and "Doing it Furiously." The nearer hunting came to a steeple chase the more he liked it as an inspiration for popular prints and drawings; and he imagined in his enthusiasm that no country but England could have originated a Myttonish "Flying Childe" pastime as real steeple chasing.

This point is one of several to be considered, and we will come to it again after discussing the Alken prints and their publication. Along the title border of each print there is a quotation from the first number of *The Sporting Review*, January, 1839. This magazine was edited by "Craven," J. W. Carleton, and published by Rudolph Ackermann in competition against *The Sporting Magazine*, *The New Sporting Magazine* and *The Sportsman*, also, which was founded in 1833.

It is said that the steeple chase was run one December night in the year 1803, from the Cavalry Barracks at Ipswich to Nacton Church, a distance of four-and-a-half miles, and there was nothing in it to defame any officer. Cooper's account of it appeared thirty-six years after, and some of his feigned names are impolite, as in the cases of Major Medley and Lieutenant Lounger. What cavalry regiment was it that watched the start? The 10th Hussars? Sidney Cooper fails to say. And that his eye-witness, who remembered the wording on messroom banter, should have managed somehow to

forget such important things as names! One likes an article advertised as authentic to be completely so.

There is another preliminary point. Was Cooper's article suggested by Alken's drawings, or did Alken get his ideas from Cooper's article? A pretty point to debate.

Turn to the fourth number of *The Sporting Review*, April 1st, 1839, p. 312, and you will find a "booming" notice of Harris's prints. Here it is: "The Night Riders of Nacton," a series of four plates, beautifully coloured from original drawings by Mr. Henry Alken, showing the Rise, Progress and Downfall of the first steeple chase



THE FIRST STEEPLE CHASE ON RECORD
NACTON CHURCH AND VILLAGE. H. Alken
Engraved by J. Harris
Courtesy of Messrs. Forres

on record. . . . This splendid set of prints owes its origin to an article which appeared in the *Sporting Review* for January last. Mr. Alken has availed himself of the best and most effective parts of that paper for his purpose, and admirably entered into the spirit of his text. The fidelity and taste displayed in coloured plates published by the leading London houses (and by none more eminently than that from which the "The Night Riders of Nacton" has issued) is one of the most prominent artistic features of the present day.

Alken had had no practice at all in painting even moonlight landscapes with no figures in them, and he had to call up into pictorial presence four episodes of a steeple chase by moonlight, while obeying the text of Cooper's article, so that quotations from it might be printed along the title margins of prints. This worrying job was to be done in hot haste, unaided by preliminary studies, as the aquatint engraver, J. Harris, was waiting to rush through four plates immediately. If Alken let himself go, giving his imagination rein, he would lose touch with Cooper's text; and if he enslaved himself to Cooper's text, how could he put the realness of wild adventure into such scenes? And let us remember, too, that moonlight playing upon racing horses and riders has never been among the memorised impressions that sporting artists have gained from experience.

A P O L L O

"LOW TIDE, ST. MALO"

BY W. RUSSELL FLINT, R.A.

Many will remember seeing this beautiful picture in the Royal Academy Exhibition last year, and will be interested to know that a facsimile colour reproduction of it has just been published by Messrs. Frost & Reed, Ltd., of Bristol and London.



"LOW TIDE,
ST. MALO"

By
W. Russell Flint, R.A.

Published by
Messrs. Frost & Reed,
Ltd.,
Bristol and London

As a feat of reproduction it would be difficult to imagine anything more accurate than this collotype plate printed in twelve workings. The edition available is strictly limited to 250 signed artist's proofs at £6 6s. each and stamped by the Fine Art Trade Guild. We reproduce here a small black and white rendering of this plate, but the colour scheme, as one expects in the work of Mr. Russell Flint, is masterly, and the fact that the artist has signed the proofs guarantees the quality of the reproduction.

T. L. H.

CHIPPENDALE AT MESSRS. BLAIRMAN'S GALLERIES

The collection of Chippendale furniture and XVIIIth century Chinese mirror paintings at Messrs. Blairman's Galleries is full of interesting examples of the period.

The set of chairs made about 1760, comprising six single and two armchairs with interlaced backs and shell ornamentation, is surely unique both for beauty and state of preservation. A little later in period is the secretaire with a top of mixed Chinese and scroll motive, and carved bracket-feet. Connoisseurs of the less conventional in Chippendale will be greatly attracted by this unusual design.

On a smaller and simpler scale is the perfect silver table with gadroon border and legs of solid fret masking the columns behind. There are some pole-screens, the most beautiful specimen of which is the one with an early XVIIIth century *petit point* panel, claw feet and shell and scroll design on the legs.

In keeping with the Chippendale style is a collection of Chinese mirror paintings. These mysterious and lovely works of art are obviously the result of the fusion of Western and Oriental ideas which happened when the West first came into cultural contact with the East.

The importation of occidental things into China created a vogue for new modes and methods of decoration,

just as our own schools in Europe at the time were influenced by the Chinese ideal. Some of these paintings were actually done by European artists, but native genius was quick to adapt the pictorial motives and sentiment of the West. Hence we see a curious and tranquil blend of realistic and decorative styles. The portrait work in these pictures is particularly charming and skilful.

Messrs. Blairman are to be congratulated on their first exhibition in premises specially arranged for the display of these treasures. The large room at 28, New Bond Street, well lit by a top light, and hung with crimson damask, is the perfect background for a collection of such distinction.

A. B.



A CHIPPENDALE ARMCHAIR AT
MESSRS. BLAIRMAN'S GALLERIES

NOTES OF THE MONTH

CONTEMPORARY HUNGARIAN ARTISTS AT MESSRS. KNOEDLER'S GALLERIES

The artists represented in this Hungarian exhibition cannot, with possibly one exception, be looked upon as specifically Hungarian in their manner of expression: they are not linked by any quality which we should be justified in calling typically Hungarian—and, in fact, the short biographical notices which accompany the catalogue make it clear that most, and probably all, of them studied art abroad, in Munich, Weimar, Vienna and especially Paris, as well as at home. It is the matter rather than the manner which gives the exhibition its national characteristics. Mr. Oscar Glatz's "In Church," a carefully academic painting, becomes Hungarian only through the costumes; Mr. Bela Grünwald's "Gypsy Village," which owes something, one imagines, to Gauguin, is Hungarian also only through its setting. Mr. Istran Cook's "The Christmas Tree" looks but for its details rather German.



HARVESTERS' BALL

By Vilmos Aba-Novak

All these Hungarian painters, including also the accomplished sculptor, Mr. S. Strobl, must be judged by our common European standard. There is only one artist who strikes an independent note, both individual and national, and that is Mr. Vilmos Aba-Novak; he appears, to me at all events, to be the only one who has something new and characteristic to say through his art which is as original in expression as it is also unusual in medium. I should have been very sorry indeed to have missed his "Harvesters' Ball" or, in fact, any of his paintings, including the Abruzzi landscape.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The annual general meeting of this Association was held on May 30th, at Willis' Rooms, King Street, St. James's, Mr. Frank Surgy, the President, in the chair. After the reading of the report, the election of officers for 1934-1935 took place, with the following result: President, Mr. Charles William Holmes; Vice-Presidents, Mr. W. Drummond Popley, Mr. Malcolm Stoner and Sir Algernon Tudor-Craig, K.B.E.; Hon. Treasurer, Mr. Harry R. Hancock. The new members of the council were elected as follows: Messrs. Philip Blairman, Cosman J. Citron, Sydney F. Harris, Richard M. Norton and Samuel W. Wolsey.

The annual banquet and ball was held at the Hotel Victoria on May 31st, Mr. Frank Surgy being in the chair, and was supported by a large attendance. The guest of the evening was Sir William Llewellyn, K.C.V.O., P.R.A., and other guests included: Sir William Burrell, Sir Eric MacLagan, C.B.E., F.S.A., Sir Robert Witt, C.B.E., F.S.A., Messrs. H. Clifford-Smith, Henry G. Dowling, Louis Gautier, L. Gordon-Stables, T. Leman Hare, Charles Hobday, G. O. Hobson, M.V.O., Geoffrey Horsman, E. Hudson, Terrance McKenna, Bertie Neale, Arthur Oswald, L. C. Robinson, G. Russell-Hay, Michael Sevier, Major F. W. Warre, O.B.E., M.C.; William W. Watts, F.S.A., Edward Wenham, G. I. Worlock. After the usual loyal toasts, proposed by the President, Mr. Cicil F. Turner gave the toast of "Our Guests," which was responded to by the President of the Royal Academy. The toast of the "British Antique Dealers' Association" was proposed by Mr. Henry G. Dowling, and the response was made by the President. There was an extremely good musical programme during the evening, and the subsequent dancing was carried on to a late hour.

YORKSHIRE LOAN EXHIBITION OF PICTURES

An important exhibition of pictures is announced to be held in the Judges' Lodgings, Lendal, York, from July 25th to August 8th, in aid of the Building Fund of York County Hospital. Most of the exhibits will consist of old masters of the English School, with the addition of a few Flemish and Dutch examples, all lent from private collections in the county. We hope to give a fuller account of this exhibition in our next issue; meanwhile it may interest our readers to know that the following pictures will be included: Portrait of George Canning, by Thos. Gainsborough, R.A., Earl of Harewood's collection; the famous view of Dart, by J. M. W. Turner, R.A., from Farnley Hall; portrait of Henry VIII, by Holbein (see November, 1933, *Apollo*), Hon. Geoffrey Howard's collection; portrait of the Pig Girl, by Thos. Gainsborough, R.A., purchased from him by Sir Joshua Reynolds, P.R.A.; portrait of a Lady, by George Romney, from Newby Priory. There will be about sixty pictures. The hon. art advisor is Dr. Tancred Borenius. T. L. H.

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE, PARK LANE

There will be held from September 21st to October 13th, at Grosvenor House, a display of works of art which promises to be an event of considerable importance. The fair will be organized by the management of Grosvenor House (Park Lane) Ltd. in association with many well-known art dealers, and will be held in the Exhibition Hall. We hope to return to this subject, giving full particulars in future issues of *Apollo*, when more detailed information will be available.

SIR,—In the article on William Pitts, the younger, entitled "A Forgotten English Sculptor and Silversmith," in the May number of *Apollo*, the writer, Mr. E. Alfred Jones, refers the reader to the account which I give of this artist in my book "Buckingham Palace," but remarks that the date of Pitts's death in my book "is erroneously given as 1850."

If Mr. Jones will turn again to page 153 of "Buckingham Palace," where the date is given, he will see that I have quoted it as 1840—which is quite correct.

Yours faithfully,

H. CLIFFORD SMITH.

ART IN THE SALEROOM

PICTURES & PRINTS • FURNITURE • PORCELAIN & POTTERY
SILVER • OBJETS D'ART

BY W. G. MENZIES

THERE was continued activity in the London salerooms throughout the month of May, and if one may judge from the sales scheduled to take place during June and July the present season should prove to be one of the most notable for some time past.

Picture prices are again approaching the 1928 and 1929 levels, fine pieces of furniture and china are finding ready purchasers at enhanced prices, while the demand for old English silver is as persistent as ever.

One fact is, however, evident. The market value of many objects is now greatly governed by their dimensions. The average collector has only too often a very limited space in which to display his treasures, and it is mainly for this reason that huge canvases, even by notable artists, imposing pieces of furniture and important tapestry panels, are receiving a very moderate reception when they appear in the saleroom. On the other hand small pictures, pieces of furniture of moderate size and small panels of needlework and tapestry are selling at steadily increasing prices.

PICTURES

The sales of pictures held during the latter part of May were of moderate interest and contained few items of importance.

On the 25th CHRISTIE'S sold a collection of pictures, drawings and engravings, the property of Messrs. Ellis & Smith, the Grafton Street dealers, the sale taking place owing to the retirement of Mrs. Fenn Smith. The afternoon's total amounted to just over £7,000, most of the more important items being acquired by Mr. Ellis.

The sale opened with some seventy lots of engravings, a report on which will be found in our engravings section. The drawings for the most part made moderate prices, but amongst the pictures several call for mention. These included a portrait of T. Tyrwhitt Drake on "Patchwork," 26½ in. by 36 in., by W. Barraud, 1845, 260 gs.; "Miss Arkwright," 50 in. by 40 in., by Sir Wm. Beechey, 140 gs.; "The Shepherd's Courtship," oval, 30½ in. by 29½ in., by Antoine Boizot, 105 gs.; "Sir John Barker-Mill," signed and dated 1839, 65½ in. by 93½ in., by George Cole, 130 gs.; "The Meet of Sir John Cope's Hounds at Bramshill, Hants," 36 in. by 52 in., by E. Havell, 1838, 500 gs.; "The Meet of Mr. Peers Williams's Hounds at Temple House, Marlow, Bucks," 35½ in. by 50 in., 1836, by the same, 150 gs.; "Captain Richard Chadwick, R.N.," 49 in. by 39 in., by T. Hudson, 190 gs.; Set of four shooting pictures, two on a panel 13½ in. by 17½ in., by S. J. E. Jones, 380 gs.; "The Hard Bargain," 20 in. by 25½ in., by George Morland, 150 gs.; "Roman Ruins," with figures, 38 in. by 53 in., by G. P. Pannini, 105 gs.; "Mr. W. Penney," 30 in. by 25 in., by Sir Joshua Reynolds, 100 gs.; "The Hon. Catherine Frankland," 30 in. by 25 in., by Sir M. A. Shee, 100 gs.; "The Return from the Chase," 32½ in. by 45 in., by J. B. Weenix, 120 gs., and a set of four Foxhunting scenes, 8½ in. by 11½ in., in contemporary emblematic frames, 110 gs. On the 28th, at the same rooms, pictures and drawings, the property of the late Sir David Murray, R.A., and others, sold for moderate prices.

SOOTHEY'S held an interesting sale of pictures and drawings from various sources on the 30th, when a total of £2,519 was realized. The following items reached three figures: "A View of Venice," 47 in. by 86 in., by Bellotto, £130; "Interior of a Dutch Alehouse," 10½ in. by 8½ in., by Adriaen van Ostade, £280; "Interior of a Kitchen," signed, 16 in. by 23½ in., by David Teniers, £145; an Italian Landscape, 42 in. by 51 in., by Francesco Zuccarelli, £105; a Dutch River Scene, signed and dated 1642, 12 in. by 16 in., by Jan van Goyen, £220; and "Rome: The Square of the Pantheon," 24½ in. by 38 in., by Antonio Canaletto, £215.

A total of over £30,000 was realized at CHRISTIE'S rooms on June 1st, five-sixths of this sum being accounted for by old masters, the property of the late picture dealer, Mr. A. J. Sulley. Many of these latter pictures had suffered by over cleaning and too much restoration, and as a consequence it was not surprising that several made sums far below their previous auction value, while others were bought in, having failed to reach the reserve.

Taken in the order of the catalogue, lots 2 and 3, a portrait of Mlle. Brogniart, by Vigée Le Brun, and "Endymion," by Vittore Crepaccio, were we believe bought in at £2,730 and £3,150 respectively, but the remaining pictures mentioned were, to the best of our belief, actually sold. "Lady Draper," by Gainsborough, 29½ in. by 24½ in., £945; a view on the Lagoons, Venice, 29½ in. by 49 in., by Francesco Guardi, £346 10s.; "Miss Gale," 29½ in. by 24½ in., by John Hoppner, £1,470;



THE WOOD CHILDREN By Joseph Wright, of Derby
Bought for £700 for the Derby Art Gallery
At Christie's, June 1st

"Miss Rumbold," 29 in. by 24½ in., by Sir Thomas Lawrence, £126; "Miss Lillias Campbell," by Sir Henry Raeburn, 29 in. by 24 in., not apparently the picture sold in 1929 for £8,400, £945; "Miss Goldie," 28½ in. by 23 in., by the same, £714; Raphael's portrait of Ambrosio Caradosso, 27½ in. by 20½ in., bought at the Yarborough sale in 1929 for £2,100, £367 10s.; "Master Bradshaw," 50½ in. by 39½ in., by Sir Joshua Reynolds, £472 10s., as against £945 in 1930; "Mrs. Wodehouse," by the same, oval, 29 in. by 24 in., £294; "Lady Hamilton as a Bacchante," by George Romney, 56 in. by 43 in., £315; "Mrs. Ann Warren," by the same, 38½ in. by 30½ in., £819, as against £6,090 in 1928; "John Forbes" 29 in. by 24 in., by Gilbert Stuart, £220 10s.; "A Lady and Her Two Children," by Cornelis de Vos, £1,050; "Miss Clarges," 29 in. by 24 in., by T. Gainsborough, £1,890 a woody river scene, 23½ in. by 33 in., by Meindert Hobbema, £3,570, as against £1,533 in 1889; "Mrs. Cross," 50 in. by 40 in., by George Romney, £1,990; and "Calder Bridge," by Turner, 35 in. by 47 in., £2,415, as against £525 at the Bicknell sale in 1863.

From another source came a work by Rubens, "The Reconciliation of Esau and Jacob," 19 in. by 15½ in., a study for the

ART IN THE SALEROOM

picture at Munich, which at the Novar sale in 1878 made £325, and six years later at the Albert Levy sale, £299. It now made £546.

One interesting picture, "The Wood Children," by Joseph Wright, of Derby, 67 in. by 52 in. sold by a descendant of the sitters was withdrawn from the sale having been bought privately for £700 for the Derby Museum and Art Gallery, where it had been on exhibition for the past twenty-five years. Of the sum paid, £450 was paid by Mr. F. W. Hampshire, of Derby, and the remainder by the National Art Collection Fund.

ENGRAVINGS

Not for some time has there been such an excellent sale of engravings as that held at SOTHEY'S rooms on May 17th, when a total of £6,297 was realized. Collectors have had few opportunities of buying prints of good quality in the saleroom for some time, so that it was not surprising that there was a goodly gathering of private and professional collectors when the auctioneer entered the rostrum.

Prices throughout the sale were perhaps on a saner level than ruled some years back, but nevertheless the total realized must have given general satisfaction.

The outstanding lot was a set of the "Cries of London" after Wheatley, mounted and bound together in full dark blue morocco, the property of the Comte de Suzannet, of Lausanne. All the thirteen plates with the exception of one, plate 10, which had been remargined, were of very fine and uniform quality, the first two, "Primroses" and "Milk Below Maids," being in the early state, with "First (and Second) Plate of the Cries of London" on the left. Times have changed since six years ago, when a set with the fourteenth plate made £3,300 at auction, but the set now sold went well at £1,100, being acquired by a private collector.

Some Morland colour prints also sold well, "Inside a Country Alehouse," by Ward after Morland, and the companion, "Outside a Country Alehouse," by W. Ward after James Ward, making £430, a set of four Fox-hunting prints by E. Bell after Morland, the only series of actual fox-hunting scenes after Morland, engraved in colour, went for £270, and "The First of September, Morning and Evening," by W. Ward after Morland, fell to a bid of £145. Two other items in this section must be mentioned, "The Citizen's Retreat" and "Selling Rabbits," by W. Ward after James Ward, which sold for £310.

A pair of coloured aquatints, "The Engagement Between the Java and Constitution," by Havell and Pocock after Buchanan, realized £60; the same sum was given for Bartolozzi's stipple print of the Countess of Derby after Lawrence; and two other prints by the same engraver, the "Countess of Harrington" and "Lady Smyth and Children," both after Reynolds, realised £110. A very fine impression of that rare print, "Emma, Lady Hamilton," by J. Jones after Romney's portrait, painted when she was about twenty-four, second state, printed in colours, sold for £245, and £50 was given for "Mrs. Benwell," by W. Ward after John Hoppner.

Of a number of French colour prints sold the chief were, "L'Amour prie Venus de lui vendre ses Armes" and "Le Reveil de Venus," by L. M. Bonnet after Boucher, £95; and a set of four by the same engraver after J. B. Huet and P. A. Baudouin, "Le Dejeuner," "Le Goûter," "Le Dîner" and "Le Souper," £150.

A large number of sporting prints also made good prices, amongst them being: "The Quorn Hunt," set of six aquatints, by F. C. Lewis after H. Alken, published by Ackermann in 1835, £380; "Foxhunting," set of four, by G. Hunt after the same, McLean, 1823, £110; "Count Sandor's Exploits in Leicestershire," by E. Duncan, set of ten, Ackermann, 1833, £50; "A Trip to Melton Mowbray," by H. Alken, a set of twelve plates, etched by Alken after Dean Paul, £78; and "Fox-hunting," a set of four aquatints, by T. Sutherland after D. Wolstenholme, 1817, £260.

The sale concluded with a series of Swiss views and costume prints, the chief of which were F. N. Konig, "Costumes Suisses," twenty-four plates, £85; "Lothar, Recueil de Portraits et Costumes Suisses," £58; G. Lory, "Voyage Pittoresque de L'Oberland Bernois," 1822, £52; G. Lory, "Costumes Suisses," 1824, £52; and J. C. Reinhard de Lucerne, "Collection de Costumes Suisses en 44 Feuilles," £72.

At CHRISTIE'S, on May 25th, the following notable prices were realized: "Northamptonshire Grand Steeplechase," after J. Pollard, by H. Pyall, set of six, 110 gs.; "Hunting in Hertfordshire," after D. Wolstenholme, by D. Wolstenholme junior, set

of four, 105 gs.; and "Leicestershire," after H. Alken, by T. Fielding, set of four, 65 gs.

FURNITURE, CHINA AND BRIC-À-BRAC

Apart from the Hirsch sale, reported in our last number, the two principal dispersals of furniture, china and bric-à-brac held during May, took place at SOTHEY'S rooms on May 11th, and at CHRISTIE'S on May 31st.

The first sale was robbed of much of its interest to the auction room frequenter by the private sale of the chief lot, a set of mid-XVIIIth century English armchairs in walnut covered with Gobelin's tapestry, the property of the Earl of Ancaster, but it is believed that the price paid was quite equal to that which would have been made had the chairs come under the hammer. The day's sale nevertheless produced the very satisfactory total of £11,205.



BUST OF GEORGE WASHINGTON

By Houdon

At Sotheby's, June 15th

Most of the high prices were reserved for the last thirty lots, but mention must be made of a K'ang Hsi dark green jade plaque, 12½ in. by 10 in., which early in the sale made £150, and a Chelsea coffee pot and cover, 9½ in. high with the triangle mark incised, which fell to a bid of £100. This coffee pot, decorated with raised flowers in colours, is one of only two known specimens and is illustrated in King's well-known work on Chelsea Porcelain.

Some excellent prices too, were made during the sale of the collection of English pottery formed by the late Captain R. K. Price and sold by his wife, Mrs. R. K. Price, of Akeley Wood, Buckingham. The following are the lots which made £25 or over: Slip ware figure of a cat, 4½ in., XVIIIth century, £25; Rodney Sailor or Planter Jug, 11½ in., £29; Ralph Wood Toby Jug, 10 in., £46; the famous Rodney's Sailor Jug, sometimes called the Planter, illustrated amongst the Ralph Wood pieces in Captain Price's book, "Astbury Whieldon and Ralph Wood Figures and Toby Jugs," £34; a large Whieldon figure of a cat, 8½ in., £31; a Ralph Wood Figure of Venus, 11½ in., £34; a salt-glaze agate figure of a cat holding a rat, 5½ in., £42; and a pair of Ralph Wood figures of Neptune and Venus, 11½ in., £75.



SILVER CREAM JUG, by Paul Lamerie, and a SET OF 3 GEORGE I CASTERS, by Abraham Buteux
At Sotheby's, June 14th

Among a collection of clocks the chief items were a Meissen porcelain mantel clock of architectural form, 22½ in., circa 1727, £95; an XVIIIth century travelling clock of very small size, by Daniel Delander, London, 7½ in. high, £95; and a XVIIth century bracket clock, by Joseph Knibb, £92. It will be recalled that Delander was very closely connected with Thos. Tompion and was originally his servant.

There was some keen bidding for a marble statuette of a vestal virgin by Houdon, very similar to one in the Metropolitan Museum, New York. It fell to a bid of £430, while £190 was paid for a set of old Chinese wallpaper for a room, in very fine condition, twenty-five panels each 12 ft. 7 in. by 3 ft. 1 in. This paper originally came from Sydney Lodge, Hamble, Hampshire, and was given more than seventy years previously to Susan Countess of Hardwicke by her husband, Charles Philip Yorke, Earl of Hardwicke.

At the end of the sale some fine Sheldon tapestries, the property of the late Colonel Henry Howard, came up for sale. A small panel, 11½ in. by 8½ in., woven in silk and silver thread with the Sacrifice of Isaac, realized £185; £720 was given for an armorial cushion cover, 44 in. by 32 in., while the famous "Stone House" tapestry bed valance was bid up to £1,750.

There still remains to be mentioned a fine Flemish XVth century tapestry altar frontal, woven in colours with the Virgin and Child with St. Anne attended by Sts. Alexandra and Barbara, recalling the paintings of Roger van der Weyden. This wonderful example of Flemish art was acquired by its late owner in Switzerland about forty years ago, and is believed to be part of the booty taken by the Swiss from Charles the Bold, Duke of Burgundy, at the Battle of Grandson, 1476. The bidding ceased at £3,400, and we believe that at this price the reserve was not reached.

CHRISTIE'S sale, which produced a total of just over £7,000, was chiefly notable for the inclusion of an important panel of Gothic tapestry, the property of the Newport, U.S.A., collector Mr. Edson Bradley. A superb example of the period, this panel, which depicts Ulysses and Diomedes sent to the court of King Priam, measures 15 ft. by 12 ft.—a size which makes its acquisition only possible to the very few. When the bidding started it was evident that there would be few competitors, and as a

consequence it was knocked down at the moderate figure of £3,465.

Among the china in this sale only one lot calls for mention, this being a Chinese *famille verte* group of "Fu Hsing, the God of Happiness," 8½ in. high, which sold for £241 10s., while among a number of pieces of French furniture the outstanding lot was a Louis XV marquetry *bonheur-du-jour*, by Roger van der Cruse, which realized £262 10s., a price which is indication enough of the limited interest now aroused by this one-time popular class of furniture.

Of the few lots of English XVIIIth century furniture mention must be made of a set of six Queen Anne chairs with cabriole legs and rectangular stuffed backs, £168; a Sheraton satinwood semicircular commode, 38 in. wide, £304 10s.; and an Adam sidetable, the frieze gilt on a blue ground and the satinwood top painted with fruit, £110 5s.

At PUTTICK & SIMPSON'S rooms on May 11th pottery and porcelain, the property of Lieut.-Colonel O. H. Oakes, included several pieces of some interest. A pair of Ch'ien Lung figures of ducks, 11½ in. high, realized £84; a K'ang Hsi punch bowl enamelled with the Flowers of the Season, 11½ in. diam., made £75 12s., and £48 6s. was given for an Old English slipware dish by Thomas Toft with the Royal Arms and supporters and the initials "C. R." on either side, 19½ in. diam., £48 6s.

On the 24th at CHRISTIE'S a miscellaneous collection of furniture, china and bric-à-brac from various sources produced £3,336 13s. Only three lots call for record. A set of six Hepplewhite mahogany chairs and two stools with moulded cabriole legs and stuffed backs and seats covered in finely-embroidered needlework, £210; a Chippendale mahogany wing bookcase, 8 ft. 6 in. high by 4 ft. 4 in., £441; and a Louis XV marquetry commode, 51 in. wide, stamped "P. Rousel," £315.

At PUTTICK & SIMPSON'S rooms on May 17th £105 was paid for a violin by J. F. Pressenden, Turin, 1828, with Hill and Sons' guarantee.



JAMES I SILVER GILT FLAGON
Sotheby's, June 14th

ART IN THE SALEROOM

The nine-day sale held by Messrs. HAMPTON & SONS at Middleton Park, Bicester, the seat of the Earl of Jersey, was chiefly notable for the prices paid for the French furniture. Among the more important lots were a Louis XV marqueterie chiffonier or pedestal table of tulip wood, 16 in. wide, which made £1,522 10s.; two Louis XV circular worktables went for £525 and £325 10s. respectively, and a Louis XV marqueterie commode by L. Boudin sold for £441.

OLD SILVER

Though no collection of old silver of the first importance came into the London saleroom during May, prices maintained a good average, the trade being apparently prepared to absorb all that is offered them in this direction.

Some good prices were made at PUTTICK & SIMPSON'S rooms in Leicester Square on the 9th, when a William and Mary porringer, 1693, with the cover unfortunately of a later date, made £140 8s. 9d., at 105s. an ounce. Other items included a pair of George IV wine coolers by Benjamin Smith, 1820, £80 18s. 8d., at 4s. 4d.; a set of four George III plain octagonal dishes with gadroon borders, by John Emes, 1805, £36 10s. 10d., at 12s.; a set of four George III sauceboats by John King, 1793, £66 5s. 2d., at 14s. 6d.; a George III plain oblong breakfast dish by William Simmons, 1801, £34 12s. 5d., at 14s. 6d.; a George III oval cake basket of Chippendale design by William Penston, 1762, £23 9s. 11d., at 13s.; a set of three George III tea caddies by Edward Aldridge, 1761, £108 14s., at 8s.; and a plain porringer and cover, German, late XVIIth century, £130.

On the 16th at SOTHEBY'S a miscellaneous collection of about 14 lots produced a total of £1,679. The highest price per ounce was 88s., given for a set of four early XVIIIth century trencher salt-cellars, two by Mary Rood, London, 1724, and two by Edward Wood, 1730, which at this price made £34 6s. 4d. Mention, too, must be made of the following: Three early XIXth century pepper pots, 26s. an ounce (£6 3s. 6d.); a George I pepper castor or dredger of plain baluster form, London, 1726, 62s. (£7 5s. 8d.); a William III cylindrical castor, probably by Jonathan Downes, London, 1701, 50s. (£15 7s. 6d.), and two Queen Anne cylindrical castors of similar type, probably by William Fawcerty, London, 1703, 25s. (£15 7s. 6d.).

Early in the sale a French silver-gilt dessert service of 130 pieces, weighing 134 oz., circa 1800, realized £86.

Messrs. DEBENHAM, STORR & SONS held a sale of old silver on the 17th, when the following prices were realized: A pair of XVIIIth century gilt candlesticks, 105s. an ounce; a set of four Queen Anne circular salts, 7 oz., at 63s. an ounce; a George II pepper pot, 52s.; a George III. four-piece tea service and tray, 49 oz. 8 dwt., 31s. an ounce; and the following all of George III reign, pap boat, 31s.; mustard pot, 28s.; cream jug, 26s.; waiter, 6 oz. 8 dwt., 20s.; coffee pot, 20 oz. 15 dwt., 18s. 6d.; tea urn, £25; and a pierced fish slice, £6 15s.

At the same Rooms on May 30th, the following were the more important prices realized: Twenty-two Georgian dessert spoons, 26 oz., at 10s. 3d. per ounce; a Queen Anne rattail gravy spoon, 4 oz. 17 dwt., at 17s. 6d. per ounce; A George I plain brandy cup (1725), 3 oz. 5 dwt., at 52s. per ounce; A Georgian farmyard cream at 19s. per ounce; A Georgian plain mustard pot, at 18s. per ounce; A plain Georgian silver mug, 6 oz. 3 dwt., at 25s. per ounce; An early Georgian pap boat, at 36s. per ounce; a George II salver (1736), 25 oz., at 16s. per ounce; four George III muffineers, at 28s., 26s., 20s., and 32s. an ounce.

The report of CHRISTIE'S sale of silver, held on the 30th, will be included in our next number.

AMERICAN ART SALES

The effects of the financial depression and excessive unemployment in the United States still show their effect on the New York Saleroom, and the sales held at the AMERICAN ART ASSOCIATION'S galleries during May were for the most part undistinguished by high prices.

On May 11th, for instance, the Russell collection of furniture and decorative objects made no more than £2,800, and only two lots attained the dignity of three figures. These were a Flemish Renaissance Hunting Tapestry, XVIth century, which made £110 and a Samarkand silk pile carpet for which £105 was given.

On the following day the collection of a New York private collector made rather better prices, the day's total amounting to £11,150. This, however, was largely due to the sale of a portrait by Raeburn which made more than half the day's total.

The portrait, which was of John Lamont of Lamont, and came from the collection of that great collector, the late Judge Elbert H. Gary, was sold to a collector in Pennsylvania for £5,800.

Other items in this sale which are worthy of record include a painting by Meissonier, "Le Vedette," which made £540; a characteristic work by Rousseau, "Lisière d'un Bois Coupe, Forêt de Compiègne," £840; "Environs de Sévres," by Corot, £900; and "Les Bords de l'Oise à Conflans," by Daubigny, also at one time in the Gary collection, £1,600.

A miscellaneous sale held on May 17th produced a total of £4,226, the major part of the catalogue consisting of garden furniture, sculpture and other objects from Averell House, New York, which has ended its animated career on account of the retirement from business of Marian Averell Dougherty. Averell House introduced many original pieces of garden furniture into the United States, and one of the highest prices in the sale, £240, was given for a particularly fine lead and stone garden bench. A pair of Queen Anne lead garden urns made £160 and £102 was given for a Georgian lead and stone wall fountain. One picture calls for notice, a painting by François Xavier Fabre, of the Family of the Comte de Lamoignon, 50 in. by 63 in., which made the moderate figure of £200.

Pictorial America in painted and engraved form formed the subject of a sale on May 17th and 18th, the two days producing a total of £2,542, a moderate sum indeed when one considers what such a collection would have realized five or six years ago. On the first day the highest price was £72, given for one of Currier's lithographs of the clipper ship "Nightingale," 1854. Two lithographs coloured by hand from Audubon's book of American Birds, the Great American Cock Male Turkey and another of the Wild Turkey, made £60 and £44 respectively; Paul Revere's print of the Boston Massacre, partly coloured by hand, sold for £46, and a complete set of four original water-colours by Amos Doolittle, "The Prodigal Son," realized £60.

Oil paintings from various sources were sold on the same day in another gallery, and produced a total of just over £7,000. The catalogue contained just 150 lots, so it can be gathered that prices on the whole were moderate.

FOREIGN SALES

One of the chief events in the Continental Saleroom during May was the sale of the great library of Henri Beraldi, the well-known writer and bibliophile at the GALERIE CHARPENTIER, Paris. High prices ruled throughout the sale, and the total would have been much higher but for the fact that the chief item in the collection, La Fontaine's "Contes," illustrated by Fragonard, was withdrawn, having been bought for the French nation by a group of bibliophiles, including President Lebrun, M. Doumergue and M. Barthou for £26,000.

Among the more important items sold were the "Oeuvres au Rimes" of Baif, in a XVIth century mosaic binding, £620; a copy of Gessner's "Histoire des Animaux," bearing the arms of Diana de Poitiers, £2,720; Beruruis "Idyllis et Romances" in three volumes with thirty-two drawings by Marillier, and twenty-two engravings, £1,030; and "Les Liaisons Dangereuses," with fifteen original drawings by Monet, Gerard and Fragonard, £1,280.

At FREDERICK MULLER'S first art sale of the season there was animated bidding, as much as £4,930 being paid for a portrait of an Advocate by Titian. A work by Tintoretto made £2,666; and £1,466 was given for a portrait of a Princess of the Medici by Sustermann.

A Florentine bust of the XVIth century also sold well, making £2,066.

There was a large attendance at C. G. BOERNER'S sale of engravings which took place at Leipzig on May 14th and 15th, including many well-known collectors and most of the principal dealers. The sale consisted of the collections of King Frederick August II of Saxony, a German Duke, and other properties, and the prices realized showed on the average a distinct advance on those made at Messrs. Boerner's last sale.

The following are the items which realized over 1,000 marks (£50) apiece: Burgkmair, Portrait of Jacob Fugger, £155; Campagnola, "Venus," £85; Durer, "The Virgin Suckling the Child" (B. 34), £82 10s.; "The Virgin with Pear" (B. 41), £200; "The Sea Monster" (B. 71), £150; "Melancholia" (B. 74), £102 10s.; "The Promenade" (B. 94), £115; "The Coat of Arms with Cock" (B. 100), £80; Lucas van Leyden, "Saul" (B. 107), £95; Master E. S., "Man of Sorrows," £150, and "St. Lucas," £105; "St. John," £125, and "Allegorical Composition" (L. 178), £90; Rembrandt, "Abraham's Sacrifice" (B. 35), £65, and "St. Jerome Reading" (B. 104), £230.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 75. LAMBETH DELFT WINE BOTTLE, DECORATED IN POWDERED AUBERGINE, WITH THE RIBAND AND MOTTO OF THE GARTER IN BLUE, ENCLOSING AN ANCHOR AND CABLE AND SURMOUNTED BY AN EARL'S CORONET. PERIOD, CHARLES II.



This bottle must have been supplied 1661-72 to Edward Montagu, 1st Earl of Sandwich, K.G., so created July 12th, 1660, for use either at the Admiralty, where he was Samuel Pepys's Chief, or when he was in command of "The Royal James," in action against the Dutch in Southwold Bay, where he was killed by the blowing up of his ship, May 28th, 1662. He was appointed Vice-Admiral of England in 1661, and at the time of his death was Admiral of the Blue. A portrait of him is in Greenwich Hospital, and there is another at Hampton Court. There was no other Knight of the Garter at this period who was also an Earl and an Admiral, so there can be little doubt about the identification.

A. 76. MESSRS. BLACK & DAVIDSON. ARMS ON SILVER MOUNTED BOXWOOD SNUFF BOX, *circa* 1750.—Arms: Argent, a fess gules, in chief a demi lion issuant sable, and in base a fleur-de-lys azure. Crest: A lion's head erased sable. Motto: Avancez.

These are the Armorial Bearings of the family of Chalmers of Cutts, co. Aberdeen.

A. 77. MR. J. R. COOKSON. ARMS ON SILVER INK-STAND BY EDWARD ALDRIDGE AND JOHN STAMPER, 1758.—Arms: Per chevron embattled or and azure, three martlets counterchanged.

These are the Arms of Hebborn, co. Durham, and of Penrith, co. Cumberland.

A. 78. MESSRS. CHRISTIE'S. ARMS ON SILVER GILT SWEETMEAT DISHES, 1716.—Arms surmounted by an Earl's Coronet: Argent, a chevron gules between three leopards' faces sable, for Newport; impaling, quarterly, 1st and 4th, Argent, three bendlets wavy azure, for Wilbraham; 2nd and 3rd, Per pale gules and azure an eagle displayed with two heads or, within a bordure engrailed counterchanged, for Mitton. These dishes were made for Richard Newport, 2nd Earl of Bradford, born 3rd September, 1644, Lord Lieutenant of co. Montgomery, Privy Councillor, February 18th, 1709-10. He married, April 20th, 1691, Mary, daughter and co-heir of Sir Thomas Wilbraham, Bart., of Woodhey, co. Chester, by Elizabeth, daughter and heir of Edward Mitton, of Weston Park, co. Stafford. He died June 14th, 1722, aged seventy-eight.

A. 79. MESSRS. A. FLEMING, LTD. ARMS PAINTED ON COACH PANEL.—Arms: Quarterly, 1st and 4th, Quarterly gules, three cinquefoils argent, for Hamilton; 2nd, Argent, a galley, sails furled, for Arran; 3rd, Argent, a heart crowned proper, on a chief azure, three mullets argent, for Douglas, the whole surmounted by a ducal coronet proper. Motto: Through.

These are the Arms of the Duke of Hamilton and Brandon.

A. 80. MESSRS. CHAPPLE & MANTELL. ARMS ON SILVER SAUCE BOATS.—Arms: Argent, a mullet sable. Crest: A boar's head coupé argent. Motto: Spectemur agendo. These are the Arms of Ashton of Cheshire and Lancashire.

A. 81. MR. RALPH HYMAN. ARMS ON SILVER SALVER, BY WILLIAM PEASTON, 1752.—Arms: Barry nebuly of six or and gules; impaling, Per fess argent and gules six escallops. Crest: A wolf passant ducally gorged.

The Arms on the dexter side of the shield are those of the family of Lovel, to which the Crest also belongs, but it is regretted that the Arms on the sinister side of the shield, which are those of the wife, cannot be traced, so that it is not possible to identify the actual owner of the salver.

A. 82. MESSRS. BLACK & DAVIDSON. ARMS ON SILVER GILT FRUIT STAND, BY MATTHEW BOULTON, BIRMINGHAM (?) 1810.—Arms: Quarterly, 1st and 4th, Gules, a representation of the gold medal conferred upon the 1st Viscount by George III for the victory off Camperdown, ensigned with a naval crown and subscribed Camperdown, between two roses in chief and a bugle horn in base argent, stringed and garnished azure, for Duncan; 2nd and 3rd, Argent, a saltire engrailed sable, for Haldane. Supporters: Dexter, a female figure, winged, crowned with a celestial crown, a scarf across her garments, resting her exterior hand upon an anchor, her interior hand holding a palm branch. Sinister: A sailor holding in the exterior hand a union flag, the tri-coloured flag wrapped round the staff. Motto: Secundis dubiisque rectus; the whole surmounted by the coronet of a Viscount.

These are the Arms of Robert Dundas Duncan-Haldane, 2nd Viscount Duncan of Camperdown, born 21st March, 1785; Grand Master of Freemasons of Scotland, 1812-14; created Earl of Camperdown of Lundie and Gleneagles, September 12th, 1831; Knight of the Thistle, May 12th, 1848; died December 22nd, 1859.

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THE BIRD-CATCHER

In the Collection of the Lord Fisher of Kilverstone

By Kaendler, 1742

EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION

BY THE LORD FISHER OF KILVERSTONE—PART I

THE ancient Greek philosopher Aristotle (384-322 B.C.), pupil of Plato and tutor of Alexander the Great, propounded the theory that all matter consists of a fundamental substance together with the four elements, earth, air, fire and water; and that one matter differs from another only in the relative combination of these hypothetical elements. On these views, which had a great influence on the outlook of the intellectual world of the Middle Ages, it appeared almost self-evident that any one substance could be changed into another if only a suitable method could be discovered for altering the amount of one or more of these constituents. Naturally the hope of changing the base metals into the noble element gold assumed a prominent place; and many investigators, known as alchemists, endeavoured to accomplish this miracle. We call them physicists nowadays; they "split the atom," and are honoured and held in awe for doing so.

Such a person was Johann Friedrich Boettger, born in 1682 in Reuss, next door to Saxony. As he showed a peculiar talent for chemistry, his father sent him to Berlin, in 1696. Here he came in touch with men engaged on alchemy, and he soon found himself seeking the "Philosopher's Stone," that elusive substance believed to possess the property of converting the baser metals into gold. Unfortunately for such investigators, extravagant Princes were always on the look-out for magicians who might be able to restore the finances of their State by making gold. King Frederick I of Prussia, grandfather of Frederick the Great, was no exception to the rule; and hearing of Boettger's abilities, endeavoured to catch him. Boettger fled to Saxony, but only succeeded in jumping out of the frying pan into the fire. For August the Strong, Elector of Saxony and King of Poland, promptly captured him and kept him prisoner for the rest of his life. He was told to make gold; but though he did not succeed in this endeavour, he discovered another mine which was destined to bring great riches to the State of Saxony.

In Dresden he was put to work in the laboratory of Walther von Tschirnhaus, an eminent mathematician and natural philosopher, a member of the Academy of Sciences of Paris, and a close friend of the great Leibniz, of



TYROLESE DANCING PAIR. The Earliest of the Statuettes Decorated with Chinese Flowers By Eberlein, 1735

"Theory" fame. He had devoted particular attention to optical experiments, and had produced a glass burning-lens of greater power than had previously been attained. At the Elector's instigation he had also given much time to the investigation of the nature and production of porcelain, but had only succeeded in making a sort of milky glass-ware. He it was who induced Boettger to continue these experiments; and to him must be given some of the

credit when Boettger, working with one of his powerful lenses and endeavouring to create a crucible which would stand the intense heat thought to be necessary for the conversion of the baser metals into gold, produced in 1707 a hard red stone-ware much resembling porcelain. Tschirnhaus died in 1708, just as a factory was being established to manufacture domestic articles out of this "Red Porcelain."

The true porcelain of the Orient had probably been introduced to Europe by the Venetians, about the XIIIth century, and was at once recognised as a unique and precious substance. After Vasco da Gama had opened the sea route to the East, by doubling the Cape of Good Hope in 1498, the wares of China and Japan found their way to Europe more easily.



BEGGAR MUSICIAN. One of the First Statuettes
By Kaendler, 1736

But even then the price was so prohibitive that only Princes and Prelates could afford to buy them. August the Strong, who possessed a great thirst for knowledge and a refined taste, was one of the greatest admirers of these products of the Orient, and his desire to

possess them may have stimulated his interest in the gold-producing alchemists. A few years later, in 1717, when he had become a great collector, he actually handed over a whole regiment of his dragoons, without horses,



BAGPIPE-PLAYER PLAYING TO HIS MARIONETTES
By Kaendler, 1741

uniforms or arms, to the King of Prussia in exchange for twenty-two pieces of Oriental porcelain; enormous vases they were, and they are still to be seen at Dresden.

The Elector, who by this time must have begun to despair of the production of the gold needed to purchase the Oriental product, now urged Boettger to concentrate on the home production of real white porcelain. This he accomplished in 1709, by fusing a mixture of white clay from a place called Colditz, some sixty miles west of Dresden, with silica and baked sulphate of lime. How he came by the Colditz clay is uncertain. He cannot have found it himself, as he was kept in captivity. Tradition, not always very reliable, narrates that his attention was drawn to the white powder used to dress wigs, in place of the flour which

EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION

bred animalculæ. On analysis he found it to be the same as the "Kaolin," or decomposed feldspar, from which Oriental porcelain is chiefly made. Kaolin is properly the name of the mountain from which this fine white clay was first obtained. "Kao" is the Chinese for high, and "Ling" means mountain, or hill.



GRAPE-PICKER

By Kaendler, 1744

It was at once recognized that here was a real gold mine, and every effort was made to keep the discovery secret. By a proclamation dated January 23rd, 1710, a factory was established at the fortress of Meissen on the Elbe, about twelve miles north-west of Dresden. Boettger was appointed manager, and he held this position till he died, in 1719. A better deposit of "Kaolin" was soon found at Aue, also in Saxony, about eighty miles south-west of Dresden; and this was sent to Meissen in casks sealed by dumb workmen. The principal aim at first was to produce a white and faultless body. This may be said to have been accomplished about the year 1715. Little was known about the use of colours. Irmingier, the Court

goldsmith, was appointed "to think of such inventions as to enable to produce especially large and other kinds of well and artistically made vessels." He certainly succeeded in decorating the ware with very splendid ornamentation in gold. The baking gave much trouble; and even as late as 1720 we read that "the ware often comes crooked or cracked out of the kiln, and of twenty-four dozen cups often hardly one dozen are fit for use."

Nevertheless, the factory made great progress; and the popularity and profit that accrued incited other countries to found factories of their own. Notwithstanding that the factory was practically a fortress-prison, and that all the workmen were sworn to secrecy, the enameller and gilder Konrad Hunger was



PEASANT GOING TO MARKET By Kaendler, 1744

enticed away in 1718 to help found a factory at Vienna. He was soon followed by Samuel Stoltzer, one of the very few workmen who knew the secret of the mixing of the paste. It was a lucky thing for the Meissen factory

that this man deserted to Vienna. For when the King pardoned him for his treachery and he returned to Meissen early in 1720 he brought back with him the painter Johann Gregor Hoeroldt.

Hoeroldt was born at Jena, in 1696, the youngest son of a master-tailor. It soon became evident that he far surpassed all the Meissen workmen both in energy and in technical knowledge. Before he had been there a year the Commissioners, to whom the management had been made over on Boettger's death, reported that "Hoeroldt's work proves that he is able to trace in porcelain not only in blue but in other colours as well. The porcelain is not scratched in the process, and each pattern is artistically drawn and retains its colour and outline in the baking." This satisfactory result was obtained by using vitrifiable colours, in which oxides of metal were combined with a vitreous flux which melted in the baking. Hoeroldt was thus able to produce decoration closely resembling that used in the East. He also knew enough about the chemical side of the manufacture to be able to take an active interest in all branches of the work. It may truly be said that he "made" Meissen. In 1723 he was appointed "painter to the Court." In 1731 he became a Commissioner and Manager of the factory, which post he held till he retired on a pension in 1765. He died in 1775.

August the Strong had arranged his unique collection of Oriental porcelain in the Saloon of the "Dutch" (afterwards "Japanese") Palace at Dresden. When Hoeroldt had shown that he could produce almost identical wares at Meissen the Elector conceived the idea of furnishing the rest of the Palace with the products of the home factory. Each room was to be decorated in wares of a different colour; celadon, yellow, dark blue, pale blue, purple, green and peach bloom. Vases of extraordinary dimensions and numerous life-size animals were also to be made. It seems to have been thought that anything could be produced in porcelain, for among the articles which the Elector directed should be supplied for the Palace were life-size figures of the Twelve Apostles, an altar, a pulpit, a throne, and a marvellous organ with 964 pipes and fifty-one bells!

Hoeroldt himself was always more interested in colour than in form, and was content to reproduce the Oriental shapes with very little plastic ornamentation. It must be borne in

mind that the workmen whose duty it was to make the forms were only potters. They could copy, but they could not originate. Thus, in the decade 1720-1730, plain breakfast services took first place in the production. Other articles were vases, urns, goblets, jugs, salt-cellars, knife handles, soup tureens, salad bowls, ink stands, pipes and snuff-boxes. Towards the



TRINKET-SELLER

By Reinicke, 1744

latter part of the decade patterns and drawings were being sent from abroad by customers and dealers. Thus the necessity for devising new models gradually began to make itself felt; and in March, 1727, the Commissioners recommended the appointment of "a good sculptor, who makes different models."

Johann Gottlob Kirchner was accordingly engaged and sent to Meissen. He seems only very slowly to have accustomed himself to his new duties, as he had had no previous experience in working in porcelain. In 1730 he was made model master. While it appears that Kirchner

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THE COOPER

By Kaendler and Reinicke. About 1750

was frivolous and unmethodical, it must be said for him that he was being asked to carry out the impossible. The Elector was continuously pressing for the production of the monstrous vases, animals and saints for his Japanese Palace. These became greatly contorted and cracked in the biscuit kiln, and broke up entirely in the final baking. The Elector thought this was Kirchner's fault, and himself selected a young sculptor named

Kaendler, and sent him to Meissen in 1731 to assist Kirchner.

Johann Joachim Kaendler, the greatest and most versatile of all plastic sculptors, was born at Fischbach in Prussia in 1705, his father being the local clergyman. He received a good education, which included the development of a taste for mythology and ancient art, which was later on to prove very valuable to him. In 1723 he was sent to Dresden to study under the

Court sculptor Thomae, and it was in this way that his work came to the notice of the Elector. He managed to get used to his new work in a comparatively short time, and when Kirchner resigned in February, 1733, he became "Master of Models" in his place.

This appointment coincided with the death of August the Strong. He was succeeded by his son August III, who entrusted the general supervision of the factory to the famous Minister, Count Heinrich von Bruehl. Bruehl was a nobleman with an extravagant taste for magnificence, and it was his special liking for sumptuously furnished banquet tables which largely determined the production of the factory during the next twenty years, and afforded Kaendler the opportunity to display to the full his unrivalled genius and versatility as a modeller. An idea may be formed of the character of Count Bruehl when it is recorded that Frederick the Great found in his wardrobe



THE APPLE-SELLER

By Kaendler, 1744



THE LUTE-PLAYER

About 1744

By Reinicke

no fewer than 1,500 wigs, with suits of clothes and snuff-boxes to match, when he occupied Dresden after the battle of Kesselsdorf, in the second Silesian War, in 1745-1746.

The decade between 1733 and 1743 is known as the Baroque period of the Meissen factory's history. The origin of the word is obscure; but it means that a praiseworthy desire was manifested to relieve the monotony of plain simplicity by ornamental irregularity of shape. Up to this time Hoeroldt had confined himself to simple forms, particularly such as offered large surfaces on which the artists could exhibit their skill. Kaendler set out to prove that form was as important as colour in the scheme of decoration. He made vases which were not round, but bulged or pulled in. He applied to their surfaces floral designs, or perforated them like basket work. He designed elaborate handles and ornate covers, in which he incorporated allegorical figures and robust little cupids in all imaginable impersonations, poses and costumes. He designed numerous

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patterns of dinner-services, the most celebrated being the "Swan Service," made for Count Bruehl in 1738, of which over 1,400 pieces are still preserved. Above all he produced that wonderful succession of statuettes, commonly known as "Dresden Figures," which have inspired so many imitators, and which have brought delight and decoration into so many homes.

These were not the first of the small figures made at Meissen, nor was their conception as ornaments for the banqueting table original. Even in Boettger's time one of the potters named George Fritzsche, had copied in Meissen porcelain a squat little bust of a Chinaman in the Royal Oriental Collection. Examples of this little pioneer figure, known as a "Pagoda," may be seen in the British Museum and in the Loan Court of the Victoria and Albert Museum.

As early as the XVth century small figures had been used at the Court of Burgundy to decorate the dinner table. They were made of sugar, wax, or clay, and even of gold and silver. The feasts at which they were displayed were known as "Schau-Essen." Perhaps it was a collection of figures of this description which was sent to the factory, in January, 1725, by Chladni, the manager of the Sales Depot at Dresden. They were "models of different peoples in their national costumes and other figures." There were 161 pieces in all. Chladni had obtained them from a man of Augsburg, in Bavaria, where there was a celebrated school of engravers. Fritzsche made some little porcelain figures from these models, and these are still preserved at Dresden and at Munich. They were brilliantly coloured, but the modelling was crude.

When Kirchner came to Meissen in 1727 he also may possibly have made models of some of these little figures. But in January, 1728, a complaint was made that he had not had sufficient practice in the handling of porcelain; and that his models, in clay and wood and plaster, did not adapt themselves to reproduction in porcelain. It was added that Fritzsche was the only one who knew how to manage the porcelain paste properly. August the Strong took little interest in these statuettes, and their production was dropped for the next seven years.

During this period attempts were being continuously made to produce life-size figures of saints and animals and birds for the decoration of the Japanese Palace. For instance, in



THE GARDENER

By Eberlein. About 1744

1731, Kirchner modelled a life-size figure of St. Peter, which was actually delivered at Dresden in spite of being cracked and distorted in the firing. Next year he modelled a statue of the King, no less than 9 ft. high. Then Kaendler modelled a "St. Peter, 3½ yds. high, dressed in Roman style." No wonder these monstrosities came to utter grief in the kiln. Kaendler was more successful with his birds and animals. By 1734 he had modelled no fewer than thirty-five different quadrupeds, and fifty distinct kinds of birds. These, being of more reasonable dimensions, came comparatively safely through the firing, though plenty of cracks can be seen in the splendid white goat in the Victoria and Albert Museum. Efforts continued to be made to discover a paste in which to execute the King's large pieces; but the problem was technically incapable of being solved, and the attempt was finally abandoned about 1735.

(To be continued.)

TWO LITTLE-KNOWN WORKS BY FILIPPINO LIPPI

BY RAIMOND VAN MARLE



Fig. I. THE ADORATION OF THE HOLY CHILD.

National Gallery of Scotland, Edinburgh

By Filippino Lippi

THE existence of the two beautiful little panels by Filippino in the collection of the Seminary of Venice is no secret, and we find them mentioned in several works which deal with the Florentine school of the XVth century. However, more or less hidden in the so-called "Pinacoteca Manfrediniana," they lead an obscure existence. Comparatively few people have ever seen them, and I do not think that they have ever been reproduced. The fact that they are so little known is not altogether surprising, because the museum to which they belong is far from being amongst the more important sights of Venice.

The two little pictures (Nos. 36 and 39) (Fig. II) form part of a triptych, the centre of

which (No. 38) has an absolutely different character; it is a XVIIth century Italian copy of a probably XVth century Flemish painting of the Lord's head as it appeared on the cloth of St. Veronica. This part is attributed—I do not know on whose authority—to the Florentine painter and poet Lorenzo Lippi (1605–65), and as the measurements of the centre and the wings correspond it may be conjectured that there was some family connection between Filippino and Lorenzo Lippi, that the wings had been handed down to the latter from previous generations and that, wishing to complete the triptych, he had painted the centrepiece.

However, this is neither very important to know nor possible to ascertain, but the two

little paintings by Filippino are of great interest. They represent the Saviour and the Samaritan woman at the well and "Noli me tangere." Both scenes are depicted against backgrounds of hilly landscapes with Umbrian looking trees, such as those we find most of all in the works of Pintoricchio. Below in each panel there is a Latin inscription held by two angels in grisaille.

The moment in which Filippino painted these two scenes is by no means the best of his career—it was, in fact, at the beginning of his decadence—but they are probably the best productions of this critical phase. We note here a mannerism in the exaggerated draping, in the long tapering fingers, the taste for abundance of decorative details, and the affected, over-eloquent attitudes which might almost entitle us to accuse Filippino of attempting to obtain his effects by unfair means. The features—especially the profile of the Lord—have a somewhat unhealthy charm, the colouring is bleak and slightly grey. This defect in his colour-scheme was soon to become the painter's principal shortcoming and cause his later pictures to be so unenjoyable.

The two panels in Venice show us Filippino at a slightly more advanced stage than in the Tabernacle of 1498 at Prato, and still a step farther away from the Adoration of the Magi of 1496, which otherwise furnishes us with interesting material for comparison. However, he had not yet reached the pitch of artifice which he displays in the Marriage of St. Catherine of 1501 in Bologna, and in the frescoes of 1502 in Sta. Maria Novella. He is here obviously still at some distance from such unpleasant productions as the St. Sebastian in the Palazzo Bianco in Genoa and the Madonna and the two saints in the Gallery of Prato, both pictures of 1503.

Hence we have to admit that a rapid and rather fatal change took place in Filippino's manner soon after 1498, and the two little panels in Venice, painted in 1499 or 1500, show us the beginning of this decline.

Notwithstanding the weak points which I mentioned before, the figures in these scenes of the Saviour with the Samaritan woman, and the Magdalene, show such grace and exquisite draughtsmanship that, there, where our critical sense furnishes us with solid arguments for restricted admiration, we all the same can but enjoy.

The other contribution to our knowledge of Filippino Lippi's art is likewise the illustration of one of his small and enchanting panels, the existence of which is not unknown to those who have seen it of late in the National Gallery of Scotland, but not many others will be acquainted with it. This picture of the Madonna near Whom St. Joseph is seated in meditation (Fig. I), has been mentioned by me elsewhere as existing in Paris¹; it was bought not long ago by the Gallery at Edinburgh. The direction of this collection in making this purchase showed a fine sense of quality, because, as I had the occasion of stating already, it is one of the finest of Filippino's productions of the period around the years 1484 or 1485. The frescoes of 1484 in the Brancacci Chapel do not really offer us the most suitable points for comparison, but certainly the picture was painted between the altarpiece of the Virgin appearing to St. Bernard in the Badia of Florence, which Filippino executed in 1480, or shortly after, and the Madonna and four saints of 1485 in the Uffizi. In no other picture does Filippino show himself so thoroughly inspired by Botticelli, from whom he has borrowed the types of the Madonna and the two angels. All the same, the author was already too accomplished and too personal an artist for us to suppose that this was a production of his earliest years, when, as in his Annunciation in Naples, in his four saints in Lucca, and even in his Madonna adoring the Child in the Uffizi, he reveals himself to be still fairly reactionary and hardly yet under Botticelli's spell. If we look out for it we find much more trace of Botticelli's influence in the frescoes in the Brancacci chapel, particularly in some rare instances in which Filippino, less hampered with the idea of creating works in harmony with Masaccio's paintings, could display more of his own artistic individuality.

But even though Filippino borrowed some of his figures from Botticelli he treated them with an airy and transparent "fluffiness" which is all his own. He painted at a somewhat later stage (1489-93) around the Madonna of the Assumption in the Church of Sta. Maria in Minerva, in Rome, a group of angels which most probably had a similar delightful aspect, and I strongly suspect that their actual heavy appearance is due to repaint.

¹ "Development of Italian Schools of Painting," XII, p. 314.



Fig. II. CHRIST WITH THE SAMARITAN WOMAN
By Filippino Lippi
Museum of the Seminary, Venice

"NOLI ME TANGERE"

"POST-DISSOLUTION GOTHIC" IN ENGLISH FURNITURE

BY HERBERT CESCINSKY

NEARLY everyone who has made a study of English furniture and its development, even in the most perfunctory way, has seen examples of crude oak furniture, the only merit of which (if any) consists in a rough piercing in Gothic patterns. One meets with examples in museums, both in England and America, so they are regarded, evidently, as worthy of exhibition.

The initial difficulty has been where to place these pieces in an orderly progression of types. Apparently, they fit in nowhere. Judged by their crudity and absence of woodworking tradition, they should be early, at least XIIIth century, by this criterion alone, yet the forms of the piercings are usually Perpendicular Gothic, indicating a date somewhere in the late XVth or early XVIth century, not before. Bearing in mind the possibility of later copying, they can be referred to any period subsequent to the Tudors, but not earlier. In any case, this furniture has no logical place in the evolution of English woodwork.

Fashions may change, and debase types in the process; they may even engender bad constructive principles such as the pendentive hammer-beam roofs of Eltham Palace and the Middle Temple Library (where the hammer-post rests, not on the hammer-beam, but on a projecting tenon at the end of it); but constructional traditions never really die. They bear much the same relation to experimental knowledge as instinct does to reason. The workman constructs in the right way, not because he has found out by trial and error that other methods are wrong, but because he has been taught to do so in this manner, as a part of his apprenticeship. Tradition, therefore, in the technical sense of the word, is really inherited experience.

The early woodworker of the Middle Ages took his ideas from the stone-mason. He knew nothing about cutting timber into boards or planks as a preliminary to making it into furniture. Not only did a cross-cut section of a tree trunk (something like a modern butcher's block) serve for a table (which might

have been excused on the ground of economy of labour), but in work of the highest importance, such as the XIIIth century choir-stall canopies in Winchester Cathedral, there was the same absence of constructional knowledge. These great canopies are hewn from solid baulks of oak, and prove, incontestably, that constructional knowledge had advanced no farther at this date.

Towards the close of the XIVth century the woodworker began to find out something regarding the possibilities and limitations of his material. He discovered that oak, used in the solid, was liable to split, and that doors composed of mere slabs or boards tended to crack and warp, particularly when the planks were wide. He devised the method of framing with the mortise and the tenon, and in the case of exterior doors, where he had to reckon with extremes of temperature, he filled up his framing with vertical narrow boards nailed in the rebates and to the cross-muntins, and then covered the joints in this vertical boarding with moulded slips also nailed to the framing behind. One can see examples of this method in nearly every church door in England up to the end of the XVIth century.

Another school of craftsmen originated the idea of making the panels, in framings, small both in height as well as width, and panellings of this type came into vogue in the rooms of the wealthy houses, but not until about the close of the XVth century. Even before this the craftsman had found out two facts about oak: that it was more stable when split or riven with the "beetle" and the wedge, instead of being sawn, and that this riving was improved when the wood was split on a cleavage face which nearly corresponded with the angle of the medullary ray. This is known at the present day as "quartering." This quartered oak always shows a "silver figure" on the face, which is not present on boards cut right through the trunk (with the exception of the central plank, which must be parallel to this medullary ray). Oak was not quartered originally to produce figure (although it is an

ornamental accessory), but to get stability, and the Guild officials were empowered to seize timber cut in any other way.

The next discovery was that a board adzed smooth on its exterior face only (as all these early panels are) could be further prevented

woodworker's craft from the XIVth to the XVIth centuries. Two important points arise here. The carpenter would have been prohibited by his Guild from making a door from a solid slab, for example, and the day had not arrived when any furniture, worthy of the name,

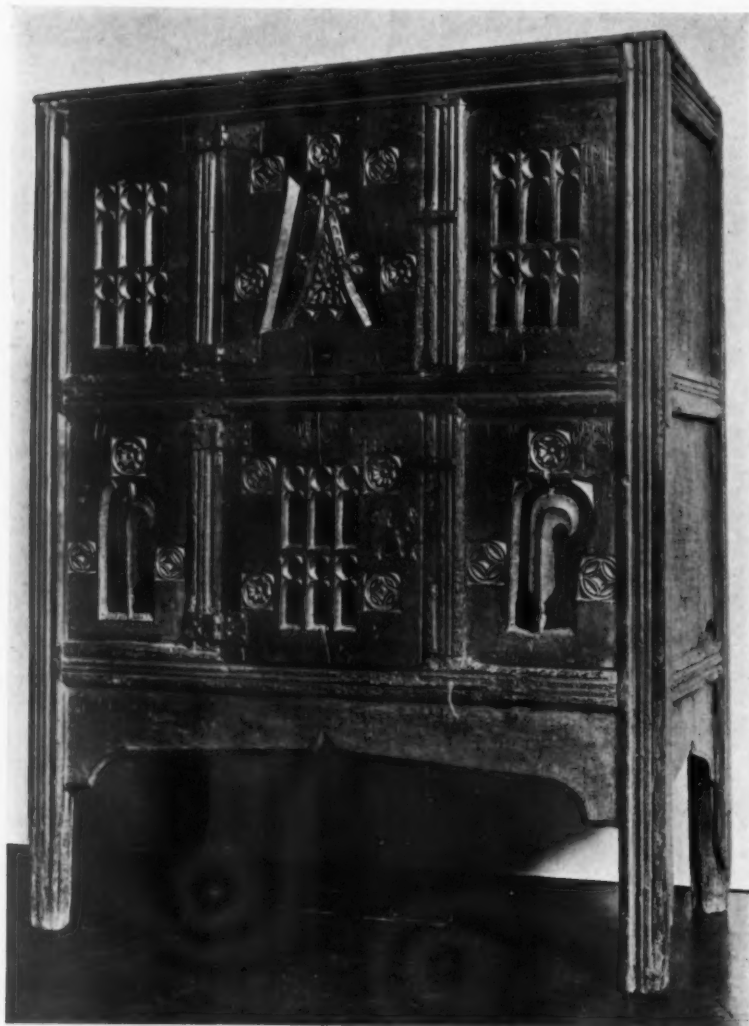


Fig. 1. OAK STANDING CUPBOARD FROM BURWASTON, SALOP. The construction is quite traditional, and of the XVIIth century. The crude piercing of the panels and the slab doors are the incongruous features which give a false appearance of an age to which the cupboard could not possibly belong. The apron-pieces below are obviously later than the piece itself.

from warping by chamfering a central ridge on the back, as the panel was stiffened thereby. The principle is the same as with the cambering of a beam. Later on, this central ridge was turned to the front and used as a decorative device, gradually evolving into either the linen-fold, where the rib or ribs are vertical, or the "parchemin," where they are curved.

The constructional digression is necessary to show how high were the traditions of the

was made for the common people. How, then, can we place this "Post-Dissolution Gothic" in its proper order? The answer is simple; we cannot. I had an idea, and have held it for many years, that, with the Dissolution of Monasteries under Henry VIII, the culture of the time—which was, admittedly, cloistered in religious houses or governed by semi-clerical Guilds—was driven forth, and, with the savage laws which regulated labour at that period,

"POST-DISSOLUTION GOTHIC" IN ENGLISH FURNITURE

there was no possibility of the skill of the carpenter, or of any other trade, being absorbed elsewhere. It was not without reason that the wandering artist-craftsmen, such as Torrigiano and Cellini, were swashbucklers, as ready to use the sword and dagger as the chisel and the

who possess them perish, so long as the works of these men survive, which they did, and do to this day. If a bad carpenter did not know how to construct properly in wood, he had plenty of examples to show him. This was the flaw in my theory, which was a stubborn fact



Figs. II and IIA. Here we have construction of the crudest possible kind, and without the piercing of the slab doors the DOUBLE HUTCH would have little or no value. The illustration on the right shows the piece in its original state before being promoted to the "Gothic" age. It is a common hutch from Westphalia or Hanover, and of late date. There is not the slightest doubt that the two photographs are of the same piece, "before" and "after."

graver. The roaming workman of peaceful habits, was liable to be hanged, without trial, as a rogue and a "masterless man." Happy was he, in those days, who got his blow in first.

I had visualized such of the skilled craftsmen as survived the Dissolution turning to the new manner, the Renaissance, while the inferior "arkwright" made this crude, so-called Gothic furniture. Unfortunately for this theory, trade traditions will persist if all the craftsmen

that could not be explained away by any sophistry. There remained one explanation only, and one which accounted for all the known facts: this "Post-Dissolution" furniture did not belong to the progression of English furniture at all. What was it then, if not English? Before this question could be answered one had to ask another. Was it in its original state? The existing examples fell into two categories. In the first, the construction was



Figs. III and IV. TWO CRUDE CUPBOARDS, which may be of any period or nationality, and without the piercing in so-called "Gothic" pattern would have no other than a firewood value. They fit in nowhere in the progression of types of English furniture.



quite sophisticated and traditional, such as in the "Burwaston" standing cupboard (Fig. I), but with the obvious addition of two slab doors, the construction of which cannot be described as crude, as they possess none at all. They are totally out of character with the rest of the cabinet. These doors have, apparently, later iron hinges which deface the moulded muntins, but they could never have been hinged in any other fashion. Both, together with the four flanking panels, are roughly pierced in a barbarous imitation of Gothic patterns, which, if genuine, could never have been English Gothic. The panels are similar slabs to the doors, but they are panels, and properly framed into the rails and muntins. Divested of this crude tracery, and with the doors and the apron-piece below removed (the latter is, obviously, of much later date) this standing cupboard becomes an honest example of early XVIIth century work, but of no great commercial value. If one admits the tracery to be original, it becomes very valuable indeed, but still impossible to place in any reasoned order of evolution. One cannot harmonize the piercing, which should be early, with the construction, which is undoubtedly late.

In the second class one can place examples such as Figs. II, III, and IV, which are rough throughout—the work of a hedge carpenter. Here, if the crude tracery be omitted, the pieces have only a firewood value. They would be too utterly devoid of any character or tradition

to warrant a reference to any country or period; they might be regarded, at the best, as rough furniture made for the common people. Plainly stated, therefore, this means that worthless peasant furniture may have been made valuable by the work of a few hours with a key-hole saw, and, considering the reward, one must suspect this piercing as being "faking" of the most barefaced kind.

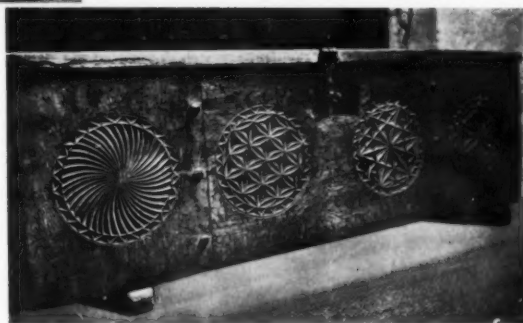
It may be urged that this is all theory still, however plausible it may be, and that positive proof is lacking. This means that one should be able to demonstrate the former state of this "Gothic" furniture. This is expecting a good deal, as no one would take the trouble to photograph pieces of this type in their "unfaked" state. There would be other reasons, as well, which are fairly obvious, why the photographer would be avoided. By the merest chance (one in a million, probably), a photograph of Fig. II, in its original state, has come into my hands, and is reproduced here side by side with the "improved" piece in Fig. IIA. This is a Westphalian cabinet of a type fairly common in this district, and in Hanover. Needless to say, it is of no great value. That the two illustrations are of the same piece is

"POST-DISSOLUTION GOTHIC" IN ENGLISH FURNITURE



Fig. V. OAK CHEST FROM GREAT BEDWYN CHURCH, WILTSHIRE. Here is crudity which is true to type and period, namely, early XIIIth century, where construction in timber was just beginning to be understood.

Fig. VI. OAK CHEST FROM EARL STONHAM CHURCH, SUFFOLK. An early example, probably of late XIIIth century, with geometrical chip carving of a pattern found in much of the North German work of a later date.



unquestionable; there are a few details, such as a portion of the crenellation at the top, and one of the spurs of the lower strap hinge, which are missing in the "English" example, but there is absolutely nothing, other than the piercing, which is not in the German original, even to the accidental holes and fractures. Here is one piece, at least, which has begun its life as a German double-hutch, and finished up as an English Gothic cupboard. It casts a grave suspicion on all examples of a similar kind, to say the least.

There are other instances of crude furniture, chests in particular, which are true to their type, even when ornamented with geometrical carving. The one from Great Bedwyn Church in Wiltshire (Fig. V) is typical early XIIIth century (although, in all probability, the work of the

local carpenter); and the one in Earl Stonham Church in Suffolk (Fig. VI) is removed from it only by half a century, although it is carved with geometrical patterns. Here is tracery in the solid which is true to its genus, something quite distinct both in pattern and in tradition



Fig. VII. OAK CHEST FROM DERSINGHAM CHURCH, NORFOLK. A curious mixture of foreign Gothic and primitive naturalistic carving. There is some evidence to show that this is German work of the XIVth century.

to the "Post-Dissolution" rubbish. To appreciate this roundel carving, one must understand the basic principle which underlies all the Gothic. A few words of explanation may be of value here; but before proceeding further, reference must be made to another type of genuine crudity of which the XIVth century chest in Dersingham Church in Norfolk (Fig. VII) is a type. Curiously enough, the

typical, up to full development of the Renaissance. This Norfolk chest possesses a real interest to the student. The uprights are the work of a Gothic carver, and are cultured specimens of his art, and really date the chest itself, although they may raise some doubt as to its nationality. All the rest is utterly un-geometrical (which cannot be said of the Italian Renaissance itself); but the emblems

Fig. VIII. AN OAK STANDING CUPBOARD made up from old shutters and other fragments, probably French. Early XVIth century.



At this period such construction (or absence of it) would not have been permitted by the Guilds in England.

one explanation will cover both, utterly unlike though they are.

It would take far too much space here to enlarge on the magic virtues of the circle, in all early religions, right from Druidic times. It is enough to say that the idea of the compass, or similar instrument designed to produce accurate circles, must be very ancient. Its use is basic in the Gothic, and the circle with its segments form the leading principles underlying the style throughout Europe, equally with the Seljuk architecture of Turkey or the Moorish art in Spain. One might almost say that with the compass all these styles, together with the Gothic itself in its various phases, may have originated, independently, anywhere in the world. One could go further still and say that, with the compass (or its equivalent, the central peg with string and marker), the designers who used it would become slaves to the geometrical, and leave natural forms alone. Without this device the craftsman would proceed on natural lines, through stages of great crudity, of which the Dersingham chest is

of the four Evangelists are carved with considerable spirit, crude though they may be. There is an indefinable spontaneity about original carving, as a rule, however primitive, which neither the "fake" nor the copy possesses.* The "faker" and the copyist are concerned with other matters than originality.

To doubt the authenticity of any artwork without reason is sheer iconoclasm, of course; but this is a commercial world, and when a worthless slab of wood can be promoted to great value in an hour or two by the use of the keyhole saw and the carver's gouge, one is entitled to be suspicious. It is better to be doubtful than confiding in these matters. No one knew the limitations of oak better than the carpenters of the Middle Ages, and to make a door from a board and then to weaken it still further by piercing it through, was to invite trouble. It is just because of this that the art of framing up was invented. A panel enclosed in a frame can be cut through without much danger, but even this is highly

* See the description under the illustration here.

"POST-DISSOLUTION GOTHIC" IN ENGLISH FURNITURE



Figs. IX and X. ANOTHER PROBABLE "BEFORE" AND "AFTER."
The one is a roughly-made North German table; the other acquires a new character from the rough piercing.

exceptional in the XIVth and XVth centuries; the craftsmen of that period preferred to apply tracery on a solid ground, fixed on by pegs of wood. On the other hand, it is dangerous to postulate that a particular thing was never done. We have to deal with the later copy (which is far more plentiful than many imagine) or the later "improvement," which may be utterly guiltless of any idea of deception. On the Continent, also, many risky experiments were made with timber which the English craftsmen would have refused to countenance. Thus, in France, pierced slabs of oak or walnut were used as window shutters, probably in the absence of glazing. Fig. VIII is a cabinet

made up from these shutters. It is as well, therefore, to determine the nationality of any piece before offering any opinion as to its authenticity.

This crude furniture, roughly constructed from simple oak boards, and pierced in Gothic patterns, should be regarded with the gravest suspicion. It is utterly foreign to the traditions of the time to which it purports to belong, and fits in nowhere in the orderly evolution of English furniture. Considered as examples of craftsmanship, these pieces are worthless, and as documents are mere deceptions. The student of English furniture would be well advised to ignore them entirely.



Note the way in which the front slab has been let into the squares of the legs, and a portion cut out for the slab door. This is an impossible crudity at the period to which the table purports to belong. All the other part, although rough and cheap, yet exhibits true carpenter tradition. The obvious hinge for these slab doors is the pivot, not the strap.

HENRY ALKEN, THE SPORTING GENIUS OF HIS DAY

BY WILLIAM FAWCETT



GONE AWAY FORWARD. THE DUKE OF RUTLAND'S HUNT By Henry Alken
(By permission of Messrs. Knoedler)

IT is through a thick fog of uncertainty, doubt, and maybe not a little unscrupulousness, that we regard the work of the Alken family. There were so many of them—Seffrien his father, Henry Thomas (the great Henry, whose genius outstripped them all), George, and Henry's son Samuel—all of whom painted and signed their sketches and portraits and paintings in an indiscriminate manner. For practically all of them treated of sport, and the confusion which this output by the Alken family has occasioned to everyone concerned is indescribable. Only some time ago in a country house I saw an Alken collection, much of it attributed to the great Henry, but the majority of it probably the work of other members of the family, who were certainly not above using the mantle of fame which had fallen on Henry Alken. Imagine such a state of affairs to-day!

Be that as it may, a single glance at a genuine Henry Alken will at once with a sharp jerk bring the memory and imagination alike back to the golden age of sport in which Henry had his being and painted in. How well he knew his subjects, this Henry Alken, be they hunting, or shooting or fishing, or coaching or racing. He was at home with them all, as well he might be, for he went with the best of the hard-riding fields in Leicestershire, was no mean judge of a horse, and as his work carries with it the impression that it was more than an artistic interpretation of the spirit of the time, it was rather a personal record of an age far more colourful than our

own in which the horse had a far greater share than it will ever have again. It was, indeed, nearly the zenith of British sport. An age of the mail coach, hard riding, heavy gambling and an immoderate use of port wine, it is true, but also the age of high farming, stout broadcloth, topboots and an England proud that she had, and she alone had, broken the power of the great Napoleon. Although he started as a miniature painter of languid ladies whose dresses always seem to have been slipping away from their shoulders, Alken was soon painting sporting subjects, and incurred the wrath of his father for riding a blood mare, "much given to buck jumping and only four years old," to hounds over high Leicestershire; and his "Sporting Scrapbook" proves to the hilt how hard he must have worked and how hard he studied his subjects ere success came knocking at the door. Even then his output must have been enormous, even discounting the many fraudulent imitations placed on the market and attributed to him, and, as is usual in such cases, much of his work suffered. Probably Alken reached his highest peak of fame with the famous set of the Grand Leicestershire Steeplechase, in which the characterization is bold and the grouping effective, placed just as a horseman who himself knew what it was to take a toss over an open ditch would do it. But then Alken knew his Leicestershire and, more important, his colleagues of the hunting field and stable. When he first joined that hard-riding field, which daily incurred the

HENRY ALKEN, THE SPORTING GENIUS OF HIS DAY

easily aroused wrath of Squire Osbaldeston, he was thought to be a surgeon from London, as in his earlier work Alken sheltered behind the name of "Ben Tally Ho" until the secret of the "London doctor" was given away by himself—I suspect that the night was cold and the wine was old—to Sir Francis Burdett. The murder was then out, and Alken's future assured.

Then it was that his miniature training came as a second weapon to his hand, for the portraits are all cleanly cut and mediative, even the one of Dick Christian taking a fall, which would have turned the heart of John Jorrocks to water, and there are no cast shadows but rather a vivid likeness as the subject photographed itself on the artist's brain.

But as a rule Alken's horses are far superior, both from a practical and artistic point of view, to his hounds and dogs; in fact, towards the end of his time many of Alken's hounds more resemble beagles with prominent eyes, although with canine expressions. Unlike Landseer, who delighted to put human passions into the eyes of the dogs he delighted to paint, Alken had no desire to pose as a modern Æsop!

But Alken knew a horse when he saw one, and he wrote much good sense on training young hunters (I do not think he ever "made" hunters as his friend Nimrod did), and his portrait of "Brood Mares" is just what we might expect, plethoric and lazy and fertile. Sometimes he seems to have been under the suave influence of the fashionable Francis Grant, at others he reacts to the humorous and vulgar Rowlandson, but nearly always Alken is himself whose art is purely part and parcel of his daily life. And to all impressions he received Alken was keenly alert, and what he picked up his memory retained. So, although Rowlandson is, or rather his touch is, reflected in the hunting scene outside the rustic alehouse in a picture entitled "The Refreshment," where tired hounds are friezed across the back and men and horses in the foreground, it is only in the amorous struggle near the inn door that the former is borrowed from. Alken may have been a recorder of daily customs and national pastimes, a journalist with a paintbox and palette, but in some of his hunting compositions he rises to a very high level, and here he was no doubt under the influence of Francis Grant, for in one of his best works in oils of the Oakley there are many touches reminiscent of the artist for which Surtees, himself a biased and cynical critic, if ever one existed,

had such a deep and profound admiration. The only criticism which I would level at Alken's horses is that many of their heads and necks are too small, even too small to be thoroughbred, while they always seem to be in a high state of mental and physical excitement. And his horses, such was the artist's hatred of shadows, at times stand so airily that this in itself suggests that artist's liking for speed, and in none of his pictures does he ever make use of the classical gallop beloved of Seymour and Wootton, but rather portrays the spirit of the day's hunting, or racing, by making his subjects gallop and jump in a more natural manner than a contemporary of his own time, James Pollard, who loved to represent hunter or racehorse moving with all four legs off the ground and doubled up together.

I wonder, after glancing at some of the prints which hang around me, did Alken prefer steeplechasing to hunting? I wonder, for his great friend, Nimrod, whose run in the *Quarterly Review* Alken illustrated, detested the new sport, or gave out that he did, and we know that many of that era thought that with railways it would prove to be the end of foxhunting. My own impression is that Alken delighted in the matches across country, which Osbaldeston, Captain, Ross, Field Nicholson and Dick Christian rode in, and, better still, they set his genius on razor edge, as may be proved by his impressions of a fine run with the Quorn which, from his interpretation thereof, seems to resemble a modern Grand National. And I like to think that my Alken was a shy, temperamental man who liked to escape from his normal self in a delight of swishing pace over a stiff, well-fenced country. Had he lived in our age, my suspicion is that he would have delighted in the speed of the modern motor car, caught the spirit of celerity in any Derby of recent times, and simply gloried in the Grand National. Speed to Alken was essential, and speed then in the hunting-field, though not on the racecourse, was so great that even hard-bitten little Osbaldeston, who liked riding better than hunting, and backing himself to perform marvellous feats better than either, had to breed a bitch pack too fast even for the bucks and beaus of Melton to ride over. It was a fast age, in some ways a foolish one, but it was one of the open air and happiness and zest, and Alken by his magic touch and well-stored memory was enabled to suggest an atmosphere of a breezy, good-tempered, healthy existence which a life of clean and good sport alone can inspire.



THE DERBY-LONDON ROYAL MAIL

(By permission of Messrs. Arthur Ackermann & Son)

By Henry Alken

ECCLESIASTICAL ARCHITECTURE IN FRANCE

THE PRESENT CONDITION OF SOME FAMOUS CHURCHES

PART III. BY MURRAY ADAMS-ACTON



Fig. I. THE ABBEY OF ST. GILLES

WHILE Gothic art was slowly developing in the Île de France, the South remained firmly Romanesque, refusing to recognize any change of architectural fashion until well after the end of the XIIth century. It is not surprising that the influence of classical tradition should prove particularly strong in a country strewn with Roman remains, but though the heavy style of the great churches of Provence unquestionably displays that influence every feature of them is dominated by Romanesque.

Nowhere is this Southern architecture more impressive than at Gilles, not far from Arles. Gilles is a village set in richly fertile fields which has grown up around the ancient Abbey of St. Gilles, one of the artistic treasures of France. (Fig. I).

Like many churches of the XIIth century the date of St. Gilles has been the subject of considerable debate, due probably to the fact that the façade, which was begun by Count Raymond IV of Toulouse, a leader of the first crusade, towards the middle of the XIIth century, is a composite work which took many years to complete. While much of the sculpture of St. Gilles is obviously the work of one hand and period, the great corinthian columns standing on couchant lions, are anterior in date, with shortened shafts from an older edifice. The most interesting feature of this church is the façade already mentioned. Composed of a union of three arches, it is one of the earliest examples of an arrangement afterwards copied by numerous churches in the North.

Destructive malevolence has damaged the front of St. Gilles, but Time has overlaid it

ECCLESIASTICAL ARCHITECTURE IN FRANCE



Fig. II. ST. TROPHEME, ARLES

with a mellow tint which tends to make one oblivious of its disfigurement. If the church had been recently cleaned and "restored" the damage would have been much more apparent. In colour its stonework is now very beautiful. It merges restfully from warm grey into shades of sienna and sepia. Thus the church not only expresses its age charmingly but preaches silently on the virtue of non-interference.

The sculpture at St. Gilles is remarkable. The figures of saints within niches convey a certain illusion of movement and life. The arms of the figures adhere to their sides in the usual manner of the period, and the drapery which falls straight in orderly pleats is cut with the usual precision, recalling the pre-Romanesque Byzantine tradition. Above the cornice, which links the three arches and extends the full width of the façade, is a deeply cut frieze of great power which, in the main, is original, but the carving of the tympanum above the central archway is of later date, having been

"assembled" from miscellaneous fragments gathered from various sources during the restoration in 1650. The tympanum to the left is complete. In it we observe a representation of the Adoration and St. Joseph's Dream above a frieze showing the entry into Jerusalem.

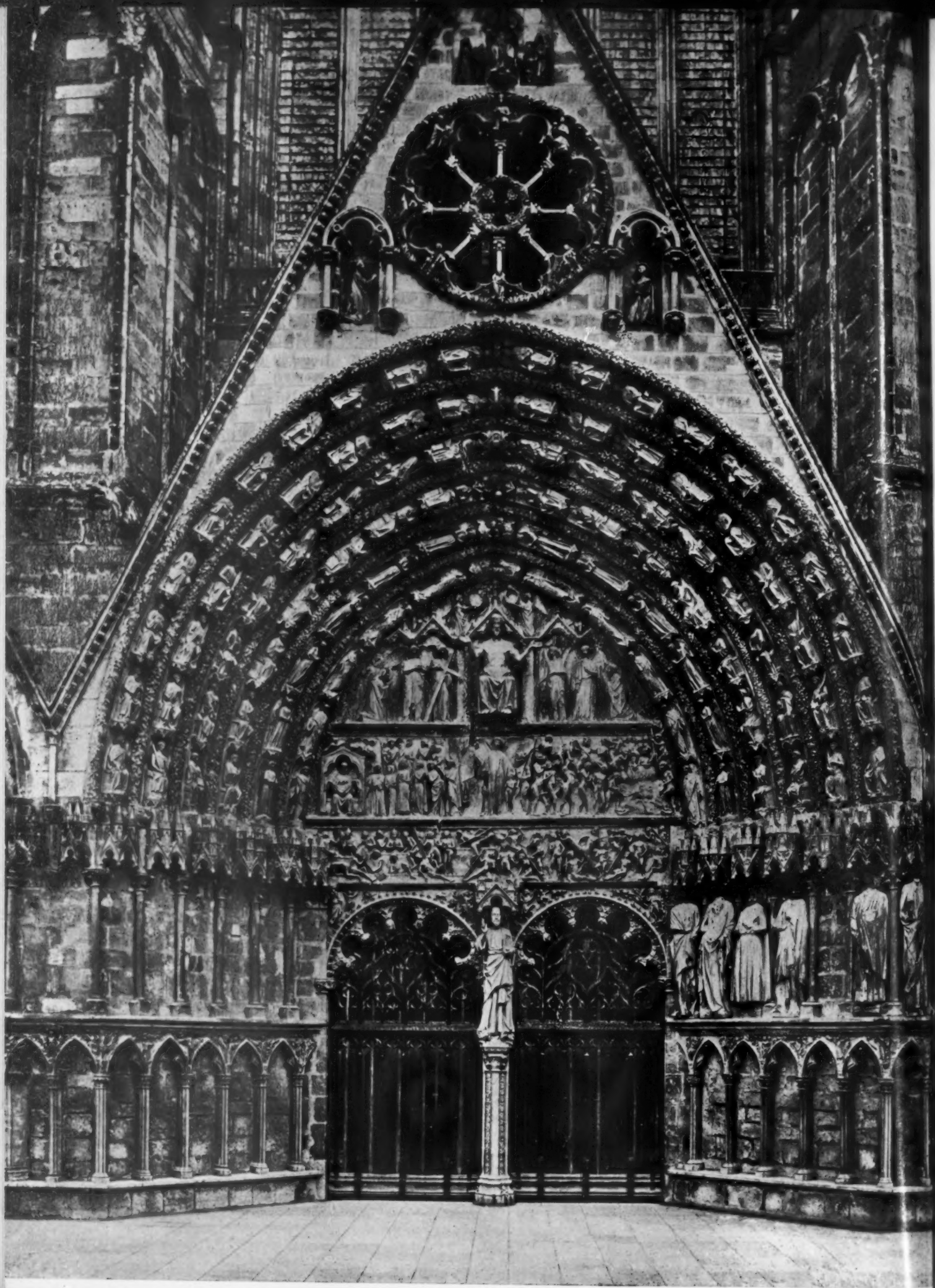
The critic of architecture finds little to interest him inside this Abbey. As originally designed the interior must have been of the simplest character, since the façade was always the pre-eminent feature of the Romanesque church. Whatever individuality the interior may have possessed vanished in 1650 during the revaulting of the roof when Baroque took its habitual toll.

The village of Gilles bears a rather repellent aspect with its tangle of mean and neglected streets, but one is glad that the Abbey is far enough from Arles to have escaped the attention of the busybodies whose hygienic modernising hands have left St. Trophème in that city artistically worthless.

Industrious ignorance has nowhere exposed its folly more glaringly than at this church of



Fig. IV. PHOTO OF NOTRE DAME TAKEN WHEN CENTRAL PORCH WAS BEING RECARVED



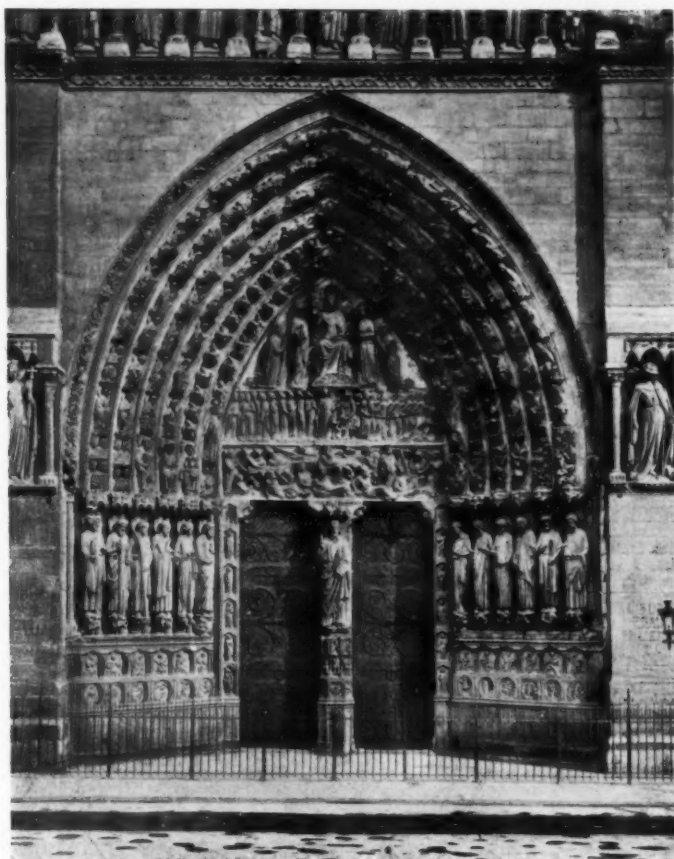


Fig. III
NOTRE DAME
DE PARIS

CENTRAL
PORTAL

St. Tropheme (Fig. II). Its façade appears to have been cleaned with a methodical regularity like that which ordains the re-painting of the railings enclosing a park. Moreover, the whole front has at some time—probably last century—been practically recarved. As for XIIth century art, there is now none.

St. Tropheme is half a century later than St. Gilles, as its date is *circa* 1190. Much of its symbolism is the same in sentiment as that of the Northern churches in France. Christ in Majesty is seen above the central doorway between the emblems of the Evangelists; below is a lintel upon which Apostles are seated. To the left of the entrance is a frieze depicting the reception of the Elect into the bosom of Abraham, Isaac and Jacob. The frieze is balanced on the right by another depicting the march of the Damned in chains and the casting of them into Hell for everlasting torment.

The figures of saints on either flank are dull and coarse, and lack expressive action;

moreover, they give the impression of being disconnected from the remainder of the portal. There is but little suggestion of the subtlety and spirituality which characterize the art of the Île de France at St. Tropheme. Everywhere is the massive stamp of Romanesque. Be it observed that these figures are not column-statues like those at Chartres and elsewhere: they have no structural significance, being merely separate statues backed by pilasters and placed within niches. The cloisters behind St. Tropheme's are more interesting than its façade.

The similarity of iconography and technique between the churches of St. Gilles and St. Tropheme is especially noticeable in the carving of surface ornament where the use of a drill is seen in the cutting of acanthus foliage, etc. Both edifices are imbued with strong Byzantine elements. The handling of the former is more vigorous, and the proportion of the columns finer. Incidentally one notices a considerable

affinity between the tympanum above the entrance at St. Tropheme's and that of the Portail Royal at Chartres; beyond this the Gothic influence is not great, as the Romanesque of Provence did not spread very far afield.

Inaccurate though it be to affirm that there is appreciable connection between Romanesque Art and that which, originating in the East, was cultivated in ancient Rome, yet it contains several elements which are Classic in principle. The bias towards the Classic is, of course, more apparent in the triumphal arches of Southern France where many details are purely Classic, having been copied from contiguous Roman remains reminiscent of the Christian architecture of Syria of an earlier epoch.

Space fails me to descant here on the other great churches in Southern France. Leaving Arles on one's return to Paris, one might pause at the famous Cathedral of Le Puy (Haute Loire) which is built of immense blocks of coloured stone. It is irresistibly attractive from its dramatic situation, with churches placed on the summit of high rocks in a valley surrounded by some of the most romantic scenery in France.

Le Puy was described by the late Joseph Pennell as "the most picturesque place in the world," and having formed an impression of the Romanesque cloisters of the Cathedral from that artist's masterly drawings, now in the Luxembourg, I was destined to dismal disappointment when I recently entered them for the first time. Despite the hard and almost imperishable nature of the local stone from which these cloisters were carved, there is not a single capital or ornament in them which has not been recut. Strange as it may seem, Romanesque sculpture which has not been spoilt in this way is hard to discover, even in France, and in this case the few dusty shrubs and other unpleasant vegetation in the cloister garden deepened my discontent.

There is not a Gothic cathedral in existence which has been completed as it was originally designed. Hardly a church in France has more than two towers, though most cathedrals were intended to have seven with a spire to each. Only one French cathedral has five towers, and the solitary spire built for it was destroyed during the Revolution. In the olden times churches, during periods of war, became strongholds; moats were dug around them, and their towers were used for storage of stones and other missiles. Gothic sculpture of priceless worth

has been destroyed, mediæval stained glass has frequently been broken up for the value of the lead which it contained and Gothic tapestries sacrificed for the metal of their stitches, and yet the fraction of the art of the Gothic age which has survived continues to radiate its beauty and its message throughout the Christian world.

Comparatively few are aware that the exterior of a Gothic church displayed other colouring than the natural tints of its masonry. However, a visitor to Paris about the time of Charles VIII records that the west front of Notre Dame was ornamented with gold and painted with divers colours, the Christ above the central doorway being especially splendid. I believe that the method usually employed in colouring a mediæval church was to wash the front with a tone of ochre and apply more attractive pigments to particular features. Thus the background of a niche might be blue or green and the statue recessed in it touched up by different tints. Decorative patterns were painted on the costumes and descriptions supplied as footlines to each figure. Gold was used extensively for heightening the value of certain features. The front of a church became a parade of shining colours ascending to the lead roof, which was decorated with Gothic diaper patterns and crowned with gilt cresting. The *flèche* or spire rising from the roof would be decorated with gilded lead-work and many colours, such as are seen on famous mediæval enamels.

The Cathedral of Notre Dame, in Paris, has probably received greater damage to its sculpture than any other of the great churches in France. The central doorway (Fig. III) which dates from 1225-30, was intact until 1771, when it was mutilated by the architect Soufflot, who removed part of its tympanum and central pier. What remained after the destruction by order of the Commune of 1793 was recarved by Viollet-le-Duc in 1856, when this entrance was restored and the large statues which we now see were replaced under his supervision. The three western portals of Notre Dame, therefore, have little which can be described as Gothic art. The finest and earliest is that on the extreme right of the front, known as the St. Anne door, which dates from the beginning of the last quarter of the XIIth century. But this also was recarved. In many cases the bases upon which the Notre Dame statues stand are quite original,

ECCLESIASTICAL ARCHITECTURE IN FRANCE



Fig. V. THE VIRGIN OF THE PRESENTATION AT REIMS CATHEDRAL



Fig. VI. INTERIOR OF REIMS CATHEDRAL, 1914

thus greatly facilitating the correct replacement of what had been removed from them.

It is not generally known that the famous gargoyles of Notre Dame were carved by an Englishman. It happened that in the middle of the XIXth century a London contractor called Myers was engaged in building a residence for a member of the family of Rothschild in France. In his employment was an exceptionally able stonemason named Frampton, a native of Beverley, and it was he, under the supervision of Viollet-le-Duc, who was responsible for a number of these weird creations.

In comparison with other French cathedrals the proportions of Notre Dame are scarcely felicitous. But one must remember that it is still incomplete. The masonry of the western towers must needs appear unnecessarily heavy without the spires, which were originally designed to crown them. One wonders why these were never added. There was certainly no lack of money or ability to build them, and the beautiful spire at Chartres was just completed when the towers of Paris were ready to receive their spires (1175-1200). Notre Dame shares that mysterious incompleteness with many other French churches.

By the aid of a contemporary photograph of Viollet-le-Duc's first restoration (Fig. IV) one can visualize the condition of Notre Dame at that epoch. The central portal is in the process of being recarved and appears lighter in tone than the entrance to its left, in which one observes that the niches are without sculpture. The St. Anne doorway to which I have referred is hidden by the tree in this photograph.

The ancient church at Reims was destroyed by fire in 1211, and the period of Gothic architecture in its full and complete maturity opens in the following year, when a new cathedral was begun. Distinct from Amien, Notre Dame, or any other church, it has qualities of beauty, particularly of proportion, which are peculiarly its own. Reims remains the supreme achievement in ecclesiastical architecture—the crown and flower of the XIIIth century. Were it standing to-day, complete, or almost so, as it once was, with its soaring spires, five of which were destroyed by fire in 1481, Reims might have justly been regarded as the world's greatest achievement in architecture, beside which even the Parthenon would have paled. Well may one marvel at the great



Fig. VII. REIMS: THE EFFECT OF SHELL FIRE IN 1914

ideals of Gothic artists when one considers that at Chartres and Reims, apart from the structural task of building, there are more than five thousand carved figures, and that in the carving of Reims alone workmen spent their whole lives, as the Cathedral was not finished before 1430, though the choir was consecrated in 1241.

Prior to the war of 1914-1918 the sculpture at Reims had survived in good preservation despite the fact that in 1875 Viollet-le-Duc was granted the sum of £80,000 for the restoration of the Cathedral.

The figures which stand in the embrasures of the three great portals of the western front vary very considerably in merit. The two smiling angels in the portal to the left are world famous. The central portal, which is dedicated to the Virgin, shelters many figures of exceptional quality. That of the Virgin of the Presentation is, in my opinion, one of the most beautiful and well depicts the quality of art which was produced at the workshops of Reims. That the XIIIth century tradition may be recalled the head of this figure is here illustrated (Fig. V). The face of the Virgin is a smooth oval in contour. The hair falls loosely on either side of the head, which is perfectly regular and typically French in type. The almond eyes are half closed and almost motionless, while a faint smile seems to hover on the youthful lips. The restraint of the drapery is excellent and the carving worthy and reminiscent of the finest phase of Grecian art.

What can one write of the sacrilege at Reims during the war? International tact here is best displayed by silence, for the architectural glory of Reims belonged to the whole world of art and against all who love art that wrong was wrought. The poilu's bowed head in the illustration is eloquence enough (Figs. VI. Both outside and inside the Cathedral was horribly damaged (Fig. VII). Fire attacked the scaffolding on the façade and spread to the massive portal doors, thence to the straw with which the floor of the cathedral was covered, setting light to internal woodwork which irreparably calcined the sculpture on the western wall. Gone is the glorious glass from the nave. Burnt are the stalls and famous roof timbers; in fact, only the admirable solidity of its mural construction saved the entire building from complete collapse. Fortunately the XVIth

century tapestries were removed before they could be harmed.

Some consolation comes from the fact that practically every fragment of importance to a scheme of restoration—and there were thousands—was preserved. Only when one saw them at this unhappy time spread out grimly on the ground could one "take in" the vast scale of Reims. The head of a figure which, when previously seen in its original position, seemed about life-size, appeared fantastically huge.

One cannot easily overpraise those who have been responsible for the difficult task of reassembling these precious pieces of stone in the performance of a scholarly restoration. It is pleasant to add that the statue of the Virgin, apart from the loss of an elbow, escaped injury.

* * *

The five famous portals to the west at the Cathedral of Bourges are of later date than Reims. Although plans had been prepared for the building of this extension to the XIIth century church as early as 1195, they were abandoned until the last quarter of the XIIIth century (1275), when the original scheme was altered. The west portals at Bourges are considered by many eminent authorities to be the finest achievement in religious sculpture of the XIIIth century.

Upon the lintel over the main entrance (Fig. VIII) is the scene of the Resurrection (always a popular subject at that epoch). The Separation of the Elect appears on the central frieze, while centrally is placed the seated Christ in Judgment. Four angels are beside Him and two smaller figures of the Virgin and St. John complete the composition of the tympanum.

The representation of Our Lord is scarcely a laudable work of art. Would-be realism has resulted in a clumsy figure. The head is too large for the body, the arms are replacements, and the whole work has the inartistic effect of a seated figure projecting from the face of a façade without any visible architectural support. But unstinted admiration is elicited by the four angels and the central figure of St. Michael at the feet of Christ: both in composition and gesture they are masterly, and it would be difficult to find anything which displays the beauty of Gothic art more perfectly than the carving of these winged figures. Likewise many of the smaller figures on the arch-rims are cut with a rare feeling for beauty.

As for the present condition of this sculpture, it has not resisted the morbid influence of old age more than the majority of Gothic carvings produced from the XIIth to the end of the XVth centuries. It is the writer's opinion that there is not a single example of this art anywhere which is now in its original state. On every occasion when a work of art has been cleaned and scraped its value has been lessened.

Obviously exposure to weather interferes with preservation. For instance, the statue of Charles I facing Whitehall, which has not stood there very long, shows how pernicious certain atmospheric conditions are to some stone. But much can now be done to arrest the decay of stone; and here I remark that to freshen the look of a stone or carving by cutting it back to a fresh surface is fatal folly. In central France we find the churches in better condition than elsewhere on account of the superior hardness of the local stone, while in some provinces they merely remind one of their former greatness.

But the worst enemy of ancient architecture is not the frailty of stone or the inconsiderateness of the elements. It is human ignorance. Throughout the ages the artist has been the victim of individuals who, without aesthetic intelligence, have been unable to resist the temptation to meddle with objects of which they were not the creators. Intending to repair and improve they wrought lamentable mischief. No one denies, of course, that Art, expressed in substances liable to deteriorate or perish, requires from time to time the services of experts analogous to doctors and surgeons. A building of which the stability is threatened by climate or vibrations must look to science for effective support. But when a building appeals to the sense of beauty, when Time by his mellowing touch has given it an aspect which excites reverence, it is necessary that the sympathetic vigilance of competent artists should preside over all internal operations. Undeniable though it is that dirt hinders the effectiveness of beauty, it is a fact that a bad method of cleaning can superficially ruin beauty. My reader knows with what sad contempt I have viewed "restoration" as illustrated by the present state of ancient ecclesiastical architecture in France. Let him now know that I do not exchange that feeling for complacency when

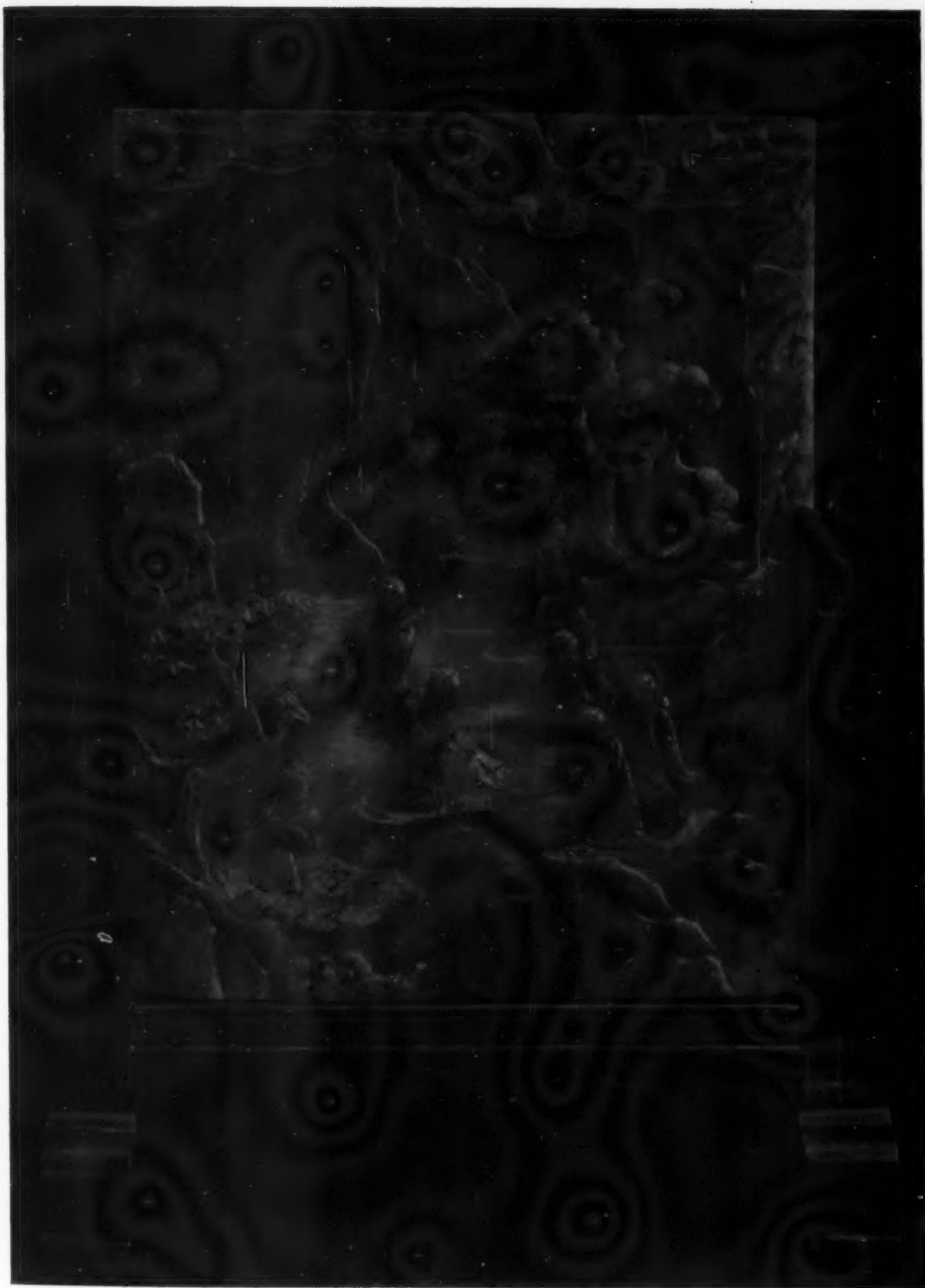


Fig. IX. ABBEY OF ARDENNE, SHOWING THE PRESENT STATE OF THIS XIIIth CENTURY CHURCH

I gaze at the "restorer's" deeds in England.

If there be one place more than another where reverence for religion and respect for the historic dead should find a fit abode it is Westminster Abbey, where, to borrow Napoleon's rhetoric, eight centuries look down on us. What do we see? The priceless bloom or patina of Time scraped off as if it were a disfigurement like a blot in a copybook, surfaces, that should be exquisitely suggestive of venerable but not decrepit age, chillingly white as chalk—and white-washed cloisters!

If Voillet-le-Duc with his technical training and erudition, erred grievously in doctoring the Gothic architecture of France, what is to be expected in our land from curators whose actions proclaim them to be without artistic appreciation? The answer is Harm. Therefore, I earnestly advise the appointment of a competent body of artists to control all operations affecting the welfare of our architectural treasures ere it be too late.



AN EXCEPTIONALLY FINE EMERALD GREEN JADE SCREEN

Size 8 ins. \times 6 $\frac{1}{2}$ ins. Chi'en Lung period A.D. 1736—1795

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NOTES FROM PARIS

BY ALEXANDER WATT

THE exhibition of "Le siècle de Louis XV, vu par les artistes," organised by the Beaux-Arts and showing at the spacious galleries of the Gazette des Beaux-Arts, is as successful as it is unique in its conception. The primary ideal of this excellent show is to present an historical survey, through the arts, of the XVIIIth century in France. An admirable collection of paintings, sculpture, tapestries, engravings, and medallions illustrate the King, the Royal Family, the Favourites, the Government, Court Life, Society, Learned and Literary Men, Artists and their Families, Actors and Dancers, Scenes of the Century, Common and Country Life, and Town Planning and Transformations.

In the endeavour to present a faithful picture of the Louis XV reign many famous pictures, kindly offered by enthusiastic private collectors, have been refused, as having little or no historical bearing on the period. For similar reasons the organisers, with difficulty, refrained from including many famous Regence masterpieces.

A summary review of the leading characteristics of the individual and collective leaning towards art of this era will do much to explain and help appreciate this imposing exhibition.

No century has ever left us so many beautiful homes, lovely gardens, and such comfortable furniture. The society which lived in these abodes had truly conquered Europe, a Europe so infrangible and united that the persistent wars of the princes had no factious discomposing influence. What the Popes had done in the Middle Ages by force and faith the subjects of Louis XV re-enacted by the sole prestige of grace, intelligence, and education. Versailles dominated. Nations and Emperors came under the influence of the French Court, where anything and everything was performed with the greatest etiquette, finesse, and art. Even in the light of obliquity this century was ever mindful of a strict sense of elegance and propriety.

This it was, also the decrees of fashion and fear of ridicule, that bridled that small clan of great seigneurs, to whom opulence and indolence gave the leisure to cultivate their passions, from pervert or apostatic tendencies of living. Duclos well explained the régime when, in 1751, he declared: "Le Français est le seul peuple dont les mœurs peuvent se dépraver sans que le fond du cœur se corrompe et que le courage s'altère, qui allie les qualités héroïques avec le plaisir, le luxe, et la mollesse. . . ." Indeed, at the close of the century, Sénac de Meilhan reproaches good society with being "trop soucieuse du bon ton." The present exhibition has well succeeded in conveying an impression of this atmosphere: typical of the art here represented, we immediately sense the pretty, the delicate, the elegant, the refined.

The XVIIIth century created few artistic institutions, but it knew at least how to fully employ them to the best of its ability. All those related to the arts, artisans or artists, belonged to a professional grouping, a corporation: the Royal Academy of painting and sculpture united all those who aspired to a more refined employ. The number of its members was limited, and men and women were admitted on an equal footing once they had given their better proof of their virtuosity. The Academy was at once a corporative institution where mutual assistance was a recognised rule, and an organism officially charged with the instruction and disciplines of the arts. And a hard apprenticeship, indeed, it was for the would-be masters (from the moment that Fragonard entered Boucher's studio and his reception as a member of the Academy, he had passed fourteen years in study!), who in those days were subjected to an academic discipline and superior authority on which depended not only their notoriety but also their material success. However, the long apprenticeship of these artists neither discouraged nor humiliated them, for, having attained the necessary academic qualifications, there were always plenty of commissions to fulfil. For an artist to respect and freely imitate the masters, to have a technical perfection, rewards and academic honours were, in

those happy days, recommendation enough in the opinion of people of taste.

Further, the King was not content to merely bestow academic honours on his artists. He had châteaux to build, furnish and decorate, gardens and parks to lay out and adorn: there was work for plenty. He gratified his subjects and his friends with multiple gifts, tapestries, porcelains, boxes and trinkets, for he was ever eager to give full employment to the artisans and art craftsmen who worked in his Sevres, Gobelins, Beauvais and crystal manufactories. The King's zeal to create activity in art circles aroused considerable competition among the members of his court, whose each ambition was to have a portrait by the Painter to His Majesty, furniture by Beauvais, and a garden in the style of Versailles. Thus, many artists passed from the service of the King into that of the *grandeurs* by birth or fortune. From the nobility this spirit transmitted itself on to the gentry and bourgeois, who in return employed many painters and sculptors of lesser aptitude. And so, in matters of art, we find order and reason reigning throughout the greater part of the XVIIIth century. Art, administered without undue rigour, empirically held its place. While it adorned the life of good citizens, artists and amateurs, it neither aspired to a disproportionate rôle nor claimed unjust dues: art for art's sake was as yet an unknown quantity. Whoever wished to practice a certain *métier* learnt it, and whoever was versed therein obtained ordination from peer and public.

The work of these XVIIIth-century artists presented a most astonishing and wonderful diversity which, however, from the master to the pupil, from the decorator to the historical painter, in the common ideal of the desire to please, and by adapting itself to the life and *esprit* of the times, gave to their work a veritable unity.

The portraits of this period constituted two schools. One, with Rigaud and Largillière, Nattier and Tocqué, endeavoured to portray the expression of a social type, an ideal; the other, with Aved, Chardin, and La Tour more vigorously expressed the accidental traits, the particular and individual aspect of the model. Yet both had the same ideation of faithful reproduction and the same art of ennobling without distorting.

It was this science and art of pleasing that also inspired the XVIIIth-century sculptors, Bouchardon, Pigalle and Falconet, to the creation of great compositions, or Houdon, Pajou and Caffieri to the art of portraiture. Again it must be declared that it was this common ideal which explained and conditioned the work of the painters, sculptors, decorators, and enabled the art of Watteau, La Tour and Chardin to find a worthy and harmonious setting in the abodes built by Robert de Cotte, Gabriel, Chalgrin, Soufflot, and Brongniart.

The century of Louis XV was one of science and conscientiousness, and its artists, above all, accomplished technicians, constrained to a perfect workmanship by a refined clientele, having learnt all the fineness of their art by an exigent apprenticeship. Notable, too, was the unusually intimate accord of what we call "pure" art and the "applied" or "industrial" arts. Such co-operative concordance, the infallible stamp of great schools, can rarely be found so thoroughly applied as during this period.

The Louis XV exhibition shows innumerable examples illustrating these qualities. The two magnificent Fragonard portraits could only be the work of a master who, having studied for so many years, learned all the tricks and turns of his trade and, indeed, painted with such knowledge, speed and versatility, that he led far and above all in his own class of portrait painters, almost claiming himself to be a modern. Some truly remarkable pastel portraits by La Tour reveal the acme of technical perfection to which this art attained.

There are some magnificent *Lancrets*, *Chardins*, and *Nattiers*, to say nothing of such internationally famous exhibits as the great portrait of the Marquise de Pompadour by Boucher, and the "Déjeuner de Chasse" by De Troy (from the Maurice de Rothschild Collection), which figured in the recent French Art Exhibition at Burlington House, London.

A P O L L O



LA MARQUISE DE POMPADOUR

(Collection of M. le Baron Maurice de Rothschild) Cliché Beaux Arts

By François Boucher

NOTES FROM PARIS



DÉJEUNER DE CHASSE

By De Troy

(Collection of M. le Baron Maurice de Rothschild) Cliché Beaux Arts

BOOK REVIEWS

RUSSIAN MEDIAEVAL ARCHITECTURE: with an account of the Transcaucasian styles and their influence in the West. By DAVID RODEN BUXTON, 1934. (Cambridge University Press). 25s. net.

In his Introduction the young author substantiates his claim to be the first writer to undertake a close and reasonably complete English study of this neglected subject. His is no lifelong bookish research—for he only began to be interested in Russian architecture in 1927 on the occasion of a visit to Russia—but an objective investigation made, as can well be imagined, in circumstances of great difficulty. Mr. Buxton must be equipped with the qualities of a diplomatist, the endurance of a traveller, the patience of a scholar, and the taste of an artist; such is the impression we gain by a first glance at this beautiful book.

A single word of criticism may be directed to the title adopted, which is more comprehensive than the book's contents, which deal almost exclusively with churches. We are told nothing about civil architecture, which must have been characteristically Russian in the Middle Ages, long before the Western innovations of Peter the Great. Russian church architecture is bewildering to Western eyes, or rather, to Western minds. We want to know the why and wherefore of these curious, unfamiliar forms. To our own architecture we have grown accustomed, and can, at a venture, explain its origin and history; we know, or think we know, its functions, and can observe its rational development from the simplest originals to their grandest elaborations. It is otherwise with Russian churches. How much of the style is rational, necessary, logical and architectonic? How much of it is traditional, derived, imported from the steppes of Tartary, the mountains of Persia, the craft of Byzantium, or the cold tundra of Northern Russia and Scandinavia?

The author helps us to answer some of these questions. He takes us back to the beginnings of the Russian nation, founded in the late VIIth century by Scandinavians under Rurik ("Rhos" is believed to have been a locality in Sweden). The great trade route from the Baltic to the Black Sea was by water, with a few interruptions; and at one of these stood Kiev, the seat of the principality. The people were pagans, and of their art and architecture no trace remains.

In A.D. 988, Vladimir, Prince of Kiev, adopted Christianity as the State religion, and imported Greek priests from the Crimea. The great schism of Orthodox and Catholic branches was completed in 1054, and determined the development of Russia's civilization, her art and architecture; for it cut off Russia from Europe for nearly a thousand years.

Byzantium dictated the style of the first churches in Kiev. There was nothing "Russian" about these buildings, except the material used. The structure was square divided into three portions—a wide nave and two smaller aisles, as we should call them. At the eastern end was a semi-circular apse, like the old basilica, or three apses. St. Sophia of Kiev had five apses and, since the additions, nine. By going into the building we learn the function of these apses, which does not

receive explanation from the outside. The tendency to add outbuildings gives the impression of a competitive struggle for a place on the site by the several elements of the church.

The square building held a circular dome, resting on its walls, and supported at the corners by pendentives. In the neo-Byzantine period the dome was further raised on a drum, and the building in its simplest form was complete. The Churches of the Intercession (1156) and St. Dimitri (1194) at Vladimir, in plates 8, 10 and 11, are completely intelligible and of beautiful proportions. Thereafter is modification, multiplication of domes, horizontal extension, vertical elevation, sculptural decoration, over-elaboration of detail, until at last we reach the stage where function seems forgotten and traditional restraint is lost in anarchic and formless degeneration. Of this the best, or worst, example is the Church of St. Basil in Moscow (1555). Plates 24 and 25 suggest that the Soviet Government might sell the building for erection—at the White City! If we remember our Russian history aright the church was built in the reign of Ivan the Terrible by a saint, who, though pious, was also mad.

A group of plates taken in the north of Russia shows the use of wood in church building. Here the form seems dictated by the material used. There is a Scandinavian atmosphere reminiscent of Rurik and his Varangians; the conical towers and high-pitched roofs often carry little domes which may have travelled from Muskovy, or even from Tartary and settled like pigeons on their perches.

Mr. Buxton, not satisfied with his labours in Russia proper, visited Transcaucasia. Here the architecture is different from the Russian style, though it has affinities which the author discusses in his learned discourse.

There are in this book 108 pages of plates made, we believe, from photographs taken by the author.

PHOTO-ENGRAVING. By A. J. BULL. 1934. (London: Edward Arnold & Co.) 9s. net.

It is certainly time that the reading and appreciative public knew something about the modern methods of graphic arts which depend upon the use of photography; and that 90 per cent. of the flare of the bookstalls and the bookshops would never have appeared if it had not been for these new inventions.

Up to the closing decade of the XIXth century we were satisfied with the now almost lost arts of wood and steel engraving, etching and lithography. Quietly, but rapidly, a revolution was prepared by scientists rather than by artists, developed and used by more or less unknown men in the printing and allied trades. To say that in forty years these new arts have reached perfection is a mild phrase. There have been no less than six revolutions within that period: the discovery of the line block, the half tone, the three and four-colour process, its application to collotype, offset lithography and rotary photogravure. The story is told historically in the Appendix and the processes are carefully and clearly explained in the several chapters. Due credit

BOOK REVIEWS

should also be given to the engineers who have produced the machines necessary to bring these processes to their perfect state.

THE ART AND CRAFT OF LINO CUTTING AND PRINTING. By CLAUDE FLIGHT. 1934. (London: B. T. Batsford, Ltd.) 3s. 6d. net.

In general theory the practice of cutting pictures on linoleum resembles that employed in the use of wood blocks at the beginning of the craft centuries ago. There are broad surfaces and deep white lines; effects are obtained by the handling of mass. Delicacy is not possible nor necessary in the use of the graver. The triumph attained—for such it is often—is derived rather from the design, the use of a clever colour scheme than from the medium employed. True, linoleum is easier to handle than wood and cheaper, but different printed effect is not immediately noticeable. There is much to be said for the practice of an art with such media, and we must not despise the humble "lino." Perhaps, indeed, the more it is used for printing and the less for dentists' waiting rooms, the better.

W. L. H.

HENRY MOORE, SCULPTOR. With an Appreciation by HERBERT READ. (Zwemmer). 6s.

Monographs on the work of contemporary British artists are rare enough, and this volume on the work of one of our leading younger sculptors is very welcome. The sculpture of Henry Moore has shown a steady and consistent development since the time of his first show at the Warren Gallery in 1928. His work has been exhibited in Venice, Berlin, Stockholm and Zurich, and forms a conspicuous contribution to present day European art, taking its place naturally beside the work of such sculptors as Brancusi and Maillol and, among members of Moore's own generation who are working in an unfamiliar idiom, Giacometti and Hans Arp. There is no need to insist on the sincerity and importance of a sculptor like Henry Moore, and Mr. Read wastes no time doing so, but it is well to remind those who find such work unintelligible or vaguely repellent that "Moore's sculpture is based primarily on the close observation of natural forms;" and in Moore's own words (quoted here): "Drawing from life keeps one visually fit—perhaps acts like water to a plant—and it lessens the danger of getting into a formula. It enlarges one's form repertoire, one's form experience. But in my sculpture I do not use my memory or observations of a particular object, but rather whatever comes up from my knowledge of natural form." Mr. Read also tells us that "the aim of a sculptor like Henry Moore is to represent his conceptions in the forms natural to the materials he is working in." Turning the pages of illustrations with these remarks in mind it may be noticed how often Moore's shapes show a subtlety parallel in strength and in delicacy of modulations to that shown by natural forms, and how suitably these modulations are registered in each material. The thirty-six plates make an impressive show of work, ranging from the "North Wind" carving on the St. James's Park Underground Building (1928) to the fine "Composition" executed last year in Mr. Edward Wolfe's collection. Six drawings are reproduced. Recently Moore's carving has shown an even greater

tendency towards detachment from the object; it has fewer direct associations with the natural world, and his forms tend more and more to live a life of their own in the stone wood and metal. In the most recent work shown here there is evidently no attempt to represent particular, or symbolize general, characteristics of the human figure; but from the accumulation of his experiences the sculptor has created forms that live in the stone by their own right, independent of direct association. We realise their subtlety and potency by analogy with natural forms, but they gain none of their immediate power from the process.

J. P.

FRANCESCO di GIORGIO MARTINI OF SIENA (1436—1502). Painter, Sculptor, Engineer, Civil and Military Architect. By SELWYN BRINTON, M.A. Part I with 27 illustrations. (London: Besant & Co. Ltd.) 12s. 6d. net.

Known for generations to students who consult their faithful Bryan as a painter of "surprising and unpleasant" pictures, more famous as an architect and engineer, and not at all as a sculptor, Mr. Brinton's book is calculated to change our opinion about this very remarkable Siennese Quattrocentist. If the author's attributions are correct, and there is little reason to doubt them, then it is difficult to understand the harsh condemnation of his pictorial art. In his paintings, with more affinity to his Florentine contemporaries than to his own school, he is elegant and amiable, classical in design but with a mediæval innocence still peeping through. Francesco di Giorgio, however, is seen in this book as an artist of universal genius, akin to his younger contemporary Leonardo da Vinci. There was in both the same intellectual curiosity which made them strive hard to recover the culture of the Ancients as it appeared to them, and to combine with it a keen interest in modern invention. Francesco, in addition to being a painter, an illuminator, a sculptor and an architect, was also a military and civil engineer, and an inventor of such things as, for example, a diving apparatus. It is, however, as a military architect that Mr. Brinton claims for him special significance. Through his "apparently simple invention of the *Capannato* he was to initiate the whole modern system of defence against artillery fire," to quote his own words.

Mr. Brinton's book is to be published in two parts: the present first one deals with his paintings and his "Treatise on Architecture"; the second part, which is to follow, with his actual achievement in sculpture and architecture.

Some of the pages of this work, which is full of interesting sidelights on Francesco's period, make curiously significant reading as when he quotes Ariosto's:

"Ò maladetto, Ò abominoso ordigno
Che fabricato nel tartareo fondo
Fosti per man di Belzebu maligno.

A l'inferno, onde rescisti, ti rassigno."

A condemnation of armaments as deserved as it is still ineffectual. For such glimpses, as for such others as of Duke Federigo listening at table "to the Latin historians, chiefly Livy, except in Lent, when some religious book was read," not only students but "the general reader" will be delighted with this study of an interesting man of a most pregnant period.

H. F.

"HISTORIA DEL ARTE HISPANICO." By the MARQUÉS DE LOZOYA. TOMO II. (Barcelona: Salvat).

In the first volume of this magnificent work the history of Spanish art was brought down to the end of the Romanesque period. The author's intention was to devote the present volume to Gothic art and the first phase of the Renaissance. But the enormous amount of material at hand has necessitated a change of plan, and the work is now to consist of four volumes instead of three. The high standard of the first volume is well maintained, and the whole of this second volume is a model of well-arranged information clearly set out, and illustrated in a manner that is beyond criticism. Besides the forty-three full-page plates there are over 600 photographs and plans to illustrate the 584 pages of the text. At the end of each chapter there is a bibliography.

The position of Gothic art in Spain is unique. In no other country were there so many different influences at work as in Spain during the Middle Ages. One curious result of this is that French architecture and architectural sculpture can be studied perhaps even better in Spain, notably in the cathedrals of León and Burgos, than in France itself. On the other hand, nowhere did primitive Sienese and Florentine painters exercise a more direct influence than in Spain. Flemish and German painters also left their mark. Political, geographical and historical influences combined with the unprecedented wealth of Spain during this period to attract artists of the highest rank from foreign lands. At the same time the native Romanesque, based on the classical tradition, was never forgotten, and the Moorish element was always present. This strange blend of what seem like the most incongruous qualities resulted in point of fact in works of peculiar fascination. Thanks to the writer's clear style and the copious illustrations, he has succeeded in producing a book which is not only full of information, but also supremely attractive and pleasant to read.

In the first of the fifteen chapters that compose the book the author treats of the transition from Romanesque to Gothic. Then he discusses the early Mudéjar architecture in brick which continued side by side with the Christian architecture in stone. The multiplicity of kingdoms in Spain and the different conditions that obtained at one and the same time in various localities add to the difficulty of presenting a coherent account of the progress of art in that country. It is often impossible to decide whether a certain work was executed by a Spaniard who was influenced by travel in Italy or France, or whether it was the product of a foreigner resident in Spain and affected by Spanish native art. Another problem is raised by the likelihood that a great deal of painting was done by Moors, who had practically a monopoly as carpenters and potters and certainly did some painting.

The sepulchral monuments are among the most striking of those sculptures which may be classed as genuine Spanish works. In them we see the inherent realism of the Spanish genius in a rather rudimentary stage. The recumbent effigies are never represented as lying awake or asleep, but the *rigor mortis* is shown quite unmistakably.

C. K. J.

FINE ART. By H. S. GOODHART-RENDEL. (Oxford: at the Clarendon Press). 3s. 6d. net.

One of the gods, presumably brain-wombed Minerva, did the world a singularly bad turn when, in the XVIIth century, she created the *chimera* of aesthetics and flung it into the arena, or should it be called the academy, of the human mind. Ever since then unhappy Bellerophons of professors, mounted on the Pegasus of criticism, have tried to conquer the hybrid phantom which always eludes them. The reason is simple: the creature has no substance, and is of its nature therefore incomprehensible.

Professor Goodhart-Rendel battles in this book of "Slade" lectures valiantly enough with the *chimera*, and has much to say that is of value, but at the crucial moment the phantom flicks his serpent's tail and the thrust miscarries.

There are many instances of this, but the following is perhaps the most instructive.

In his chapter on the enjoyment of art, Professor Goodhart-Rendel says:

"To the thesis that works of art exist solely to give pleasure the word hedonistic is often applied in a pejorative sense, yet it would be difficult to maintain that they can ever aim at giving *displeasure*. To call any sane human being no pleasure-seeker is, I maintain, to foist upon the word pleasure a significance both arbitrary and base. From the delight of the true mystic down to the baby's happy clutch at its rattle, the things grasped at by man are all conceived of by him as pleasure-giving, and if he did not also so conceive of art he would have none of it. Nature tempts us with pleasure for ends of her own, whereas art has never learnt how to give powder in the jam without making it uninviting."

Now the object of the jam in the analogy offered is to make the child take the powder; the powder, not the jam, not the pleasure, is the essential thing. Yet, if the professor is right, the artist can never succeed in putting the essential thing into his art without spoiling our pleasure; and as, according to him, works of art exist solely to give pleasure, they are the jam without the essential thing. Really this will not do.

A little further on the author very truly says: "Composing a sonata, I hazarded, might not be essentially unlike making a kitchen dresser, could we but clearly see the musician's act of creation." Precisely. And as the artist's "fellow-pilgrim, the craftsman," includes not only kitchen dressers and dining tables in his "Useful Art," but also gallows and guillotines, so the artist may at times aim at giving *displeasure*. There are pictures of purgatory and even lower regions in which the artist manifestly had no desire to please the spectator but, on the contrary to "give him hell!"

If, nevertheless, we get pleasure out of works of art even in such cases, it is because the pleasure is *incidental* to art; it springs, so to speak, from the forms the *powder* itself takes: there is no jam in true art!

Form and content, as our author admits, cannot be separated. If aestheticians only dropped their pre-occupation with the incidental and gave the essential its due; if, in other words they analysed form-content in relation to function, that is to say to the purposes for which the "powder" is administered, they would discover that, contrary to our author's opinion, the Fine Arts, like the Useful Arts, "may please but must serve." And that would be the end of the *chimera*. H. F.

NOTES OF THE MONTH

GROSVENOR
HOUSE



PARK LANE

THE ANTIQUE DEALERS' FAIR THE EXHIBITION HALL, GROSVENOR HOUSE, PARK LANE, W.1

SEPTEMBER 21st TO OCTOBER 13th, 1934

As we announced briefly last month, it has been decided to hold an Antique Dealers' Fair in the spacious Exhibition Hall of Grosvenor House from September 21st to October 13th inclusive. It is a new idea for a leading hotel in London to arrange an Exhibition, though it has been done many times with success in New York, and newer still to frankly call it a Fair, for there is something cheerful and hospitable about the word "Fair" which is lacking in "Exhibition," and so it follows, as we expect cheer and hospitality in a great hotel, that the usual amenities of such a place lend themselves admirably for a great display of period furniture, glass, china, silver and the other treasures so dear to collectors and art lovers.

First of all, the space available in the Hall will be ample, for it amounts to 22,000 sq. ft. of floor space, and among other facilities at the disposal of visitors and exhibitors are the fine grill room and restaurant of Grosvenor House.

The Fair will be open each day, except Sundays, from 10 a.m. to 10 p.m. The entrance fee will be 2s. (including tax), and it is proposed to contribute half the net box-office receipts to the Personal Service League.

In an important undertaking of this kind there are two matters of possible anxiety as to results; the first is on the part of the organisers, who are concerned about the support to be expected from exhibitors, and the second is one affecting the antique dealers, who, in spite of difficult times, are hoping for business results from their enterprise. We are assured that the support of a large section of the antique dealers is already assured, and that a display of treasures of great interest to collectors, especially those of moderate means, will be on view on September 21st.

On the other hand, the question of results for exhibitors is not so easy to predict, although we confess to a feeling of reasonable optimism, but if not immediate, the results accruing for the future must foot the bill for the outlay in getting up such an exhibition.

In view of the trials and sacrifices of the business community of recent years, especially that part of it with which we are concerned, it is a sign of better times that a Fair of this kind should be undertaken, and supported, and we should like to remind intending visitors to it that among the various exhibits they will certainly find some surprising bargains compared with prices of a few years ago.

We are, as a people, rapidly adapting ourselves now to new conditions after a long period of bewilderment and hesitation, so that, although we admit things are not what they were, and may never be again, we shall carry on and make the best of them.

At the present time lovers of period furniture can with discrimination furnish a house completely at a very little more than would be paid for reproductions, but the result and the satisfaction of being surrounded with fine old things is much greater and is in addition a sound investment.

We are glad to note that all exhibitors in the Fair are invited to mark their goods in plain figures, advice which we venture to hope will be greatly followed, for nothing is more helpful in breaking down the shyness of the ordinary English buyer.

We have made arrangements to publish illustrated articles on the Fair in our next two issues, and these will be on view on our stand in the Hall. The articles will be written by well-known experts on the different categories of antiques shown.

T. L. H.

SOMERVILLE COLLEGE, OXFORD

A very significant and delightful little ceremony took place in Oxford on June 23rd, when Viscount Halifax, Chancellor of the University and Visitor of the College, opened the new east quadrangle at Somerville College. The architect, Mr. Morley Horder, and the builders, Messrs. Hutchins, are to be congratulated on the excellent design and the fine way in which it has been carried out in local material. Stone from Bladon quarry and roof slates from Stonesfield, now give Somerville an entrance and a quadrangle of which the College can be proud, and which are even worthy of Oxford. Higher praise there cannot be.



EXHIBITION OF PEWTER FROM THE CHURCHES OF NORFOLK AND NORWICH

In the delightful little Church of St. Peter Hungate, Norwich, the only Museum of Church Art in the country, is exhibited a large collection of pewter vessels from the churches of Norfolk and Norwich. The Church itself is of particular interest, as it was largely rebuilt in the middle of the XVth century by John and Margaret Paston, two members of the family responsible for the famous Paston letters, and whose Norwich house was situated in the parish of St. Peter Hungate. The present exhibition comprises flagons, bowls, patens and plates (see illustration), dating from the early XVIIth century to about 1800. A feature of the collection is a number of pieces by Norwich pewterers, the work and marks of five new makers having been discovered. The exhibition was opened by the Lord Bishop of Norwich on June 12th, when Sir Eric Maclagan, Director of the Victoria and Albert Museum, gave an address on Ecclesiastical Art, with particular reference to the pewter vessels as displayed in the Church. The Society of Pewterers visited the Church on the occasion of their Annual Conference, which was held in Norwich on June 16th, and expressed themselves as delighted with the exhibition which, in its way, is unique. Admission is free, and the exhibition will remain on view until the end of September; other exhibits comprise illuminated MSS., carvings in wood and alabaster, vestments, brasses and brass rubbings, pilgrims' signs, etc. Further particulars may be obtained from the Curator, Castle Museum, Norwich.

CHINESE POTTERY AT YAMANAKA'S

In the exhibition of Chinese art lately held at the galleries of Messrs. Yamanaka & Co., Ltd., 166, Piccadilly, interest was chiefly focused upon the porcelain of the Sung and Ming dynasties. The celadon class is particularly well represented, among other examples being a tazza of the rare "spotted" family. There are some fine examples of chün ware, and a few of the uncommon kuan and ko. Turning to the Ming porcelains we find a comprehensive collection of the blue and white of the various periods and of pieces with polychrome decoration. Among the latter are two interesting series, respectively of five and ten dishes, painted with figure-subjects in red, green, yellow and underglaze blue and bearing the rare

mark of T'ien Ch'i, a late Ming emperor, who reigned from 1621 to 1627. Of the non-ceramic pieces, which are few in number but choice in quality, a jade figure of a seated bear, ascribed to the Han dynasty or earlier, calls for special note.

THE RESTORATION LABORATORIES OF RUSSIA

In view of the decision to establish at the Courtauld Institute a laboratory for research into problems arising from the investigation of works of art, it seems of value to call attention to the extremely important work of this nature which has been conducted in Russia in recent years on a fairly extensive scale. Two institutions in Moscow deal with such investigations, but though their existence is known in the West, there are few who are familiar with the great extent and the wide scope of the work that has been undertaken. In the two large volumes in Russian, entitled "Problems of Restoration," which have so far appeared to describe the work, articles are included which deal with subjects as far apart as the "Madonna del Popolo" of Raphael (I. Grabar) and the "Architectural Monuments of Central Asia" (Zasipkin). The links between these far distant subjects, constituted by Russian icons or Byzantine wall paintings, are plentifully dealt with.

Of the two foundations, the Institute of Archaeological Technology is concerned primarily with scientific research into problems affecting works of art; the works of art are themselves not dealt with. In the other foundation, which is known as the Restoration Workshop, the final results reached in the research school are put into practice. Here preservation and restoration work of every type is conducted, and experts are also prepared to travel over Russia to investigate, clean and preserve wall paintings in far distant churches, or to deal with crumbling plaster work or walls in ancient monasteries or Islamic buildings. And in a country so vast as Russia, this is no light undertaking.

The Institute of Archaeological Technology has published a series of small books describing those of their methods which the workshop has adopted, and the contents of a volume are given here in order to convey some idea of the scope. Volume XII, for the year 1929, which consists of some 50 pages, thus deals with the following subjects. The cleaning of Babylonian tablets

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(Farmakovsky); The cleaning of ancient textiles (Farmakovsky); Reviving faded colours in ancient textiles (Konon); Preserving ancient textiles by means of nitro- and aseto-celulose (Tikhon); The simplest equipment required for the electric cleaning of bronze (Kurnakov and Naburt); Regarding colour in micro-photography (Savin); Several recipes for gluing minerals (Krijanovsky); An experiment with dried chicken's egg for making ceramic glue (Golubtzeff); Experiments in search of the best canvas glue (Lavrova); Concerning cellulose (Vasiliev). Other research, some of which is more nearly concerned with pictures, is published in other volumes of the series.

The creation of institutions for restoration in Moscow had been discussed before the Revolution, but the actual foundation of the Restoration Workshop took place in June, 1918, after the establishment of the Bolshevik regime. It bore at first another name, but its chief aim was the same then as to-day, namely, to assure the preservation of, and where necessary to restore, works of art, in the realms of architecture, sculpture, painting and the applied arts. Up to the present the workshop has undertaken certain preservation work of buildings and a great deal of restoration and cleaning of various classes of applied art; but its most original and important activities have been in the cleaning of paintings.

The work of this character was first brought to the notice of the Western art world in 1929, when a number of icons which had been discovered and cleaned by the Workshop were exhibited in various large towns in Europe and America.¹ It was, at these exhibitions, possible to study the way in which layers of overpaint were removed, so to speak in the flesh, for a number of partially cleaned icons were shown. The removal of varnish and overpainting was done layer by layer, each successive layer being photographed, so that a complete record of the history of each painting was preserved. Since then, I am told, the technique has been so far perfected, that it is possible actually to preserve each of the more important layers of overpainting. They are, in fact, removed from the original on to a new canvas back, so that the risk of destroying a good overpainting in order to disclose what may be a poor original is entirely avoided.

The X-ray is also resorted to by the Workshop for the investigation of paintings, and it was by means of it that a signed version of the "Madonna di Loretto," by Raphael, known at the time of its painting as the "Madonna del Popolo" was discovered. Although many versions of this picture exist, the authorities of the Workshop are convinced that the painting discovered in the cellar of a country house and subsequently cleaned by them is actually by the master's hand. And this attribution is attested by their fine photographs of the picture, which serve to show the masterly quality of the brushwork and the exquisite detail of the painting.

D. T. R.

PROFESSOR REILLY. By MARJORIE BROOKS

The interest of two personalities, as well as the interest of strongly beautiful work, may be said to attach to this portrait of Professor Reilly, O.B.E., LL.D., M.A., F.R.I.B.A., by Marjorie Brooks.

Professor Reilly held the Chair of Architecture at Liverpool University from 1904 until his recent too early

retirement, the result of a strained heart. His achievements in Liverpool have been such as to bring fame to that city. He found there a School of Architecture consisting of a dozen students taking two years courses. He left a school consisting of 200 students, a fixed number, with a waiting list, taking five years' courses.



PROFESSOR REILLY

By Marjorie Brooks

Of these some 15 per cent. came from overseas, nearly every important country being represented. When the University, which owed much to him, recently presented him with an honorary degree of Doctor of Laws, it was said of him: "He made our school, he made it out of nothing, and he made it everywhere famous. We admire him, not without envy. Our work is perishable, like ourselves. His students came to him from the ends of the earth, and, returning whence they came, they have erected buildings which for generations to come will extend his influence and preserve his fame." The orator on that occasion remarking on the Professor's energy, on his gifts of speech and of writing, said that he might have been also a theatrical impresario or the head of the advertising department in some great store, in which capacity he would have "persuaded innumerable customers to buy incalculable quantities of almost anything." It was also said that, a Bernini by nature, the Professor, by abstinence and discipline, vigils and scourgings of the flesh, had chosen to make himself a Pheidias. This jocularly was true, as those who know Professor Reilly will recognise. Kindness to those in need of encouragement and charm of manner may be added.

Marjorie Brooks gained the Royal Academy's Gold Medal and Travelling Scholarship in 1928, and the Prix de Rome in 1930. Her work from the outset showed brilliant promise, which the present work, with its powerful characterization and particularly its delicately beautiful colour, seems to fulfil. It is a serious and compelling achievement for one still in her twenties.

Recently, working in collaboration with her husband, Mr. William Holford, also a Prix de Rome scholar, Marjorie Brooks designed settings and dresses for a performance of "Macbeth" at Liverpool Playhouse. The collaboration was remarkable for simplicity of design, powerful effects and colour, and as the designers had to make, as well as design, the costumes, the difficulties were great.

J. S.

¹ See catalogue of loan exhibition at the Victoria and Albert Museum, 1928.

EXHIBITION AT MESSRS. BOEHLER'S GALLERIES,
MUNICH

An exhibition of more than one hundred paintings, sculptures, tapestries and objets d'art of German Art from the XIIIth century to 1540 has been carefully and successfully arranged by Julius Boehler, which will continue during the summer. The works belonging partially to museums and private collections are all noteworthy to the scholar as well as to the amateur, especially as they are to a certain extent unknown. The Early Bavarian and Franconian School, the Art of Tirol and of the Lake of Konstanz is represented by most characteristic examples as, for instance, in the Early Nuremburg portrait of a lady recalling the early style of Pleydenwurff. Especially fine are several panels of the Danubian School by Altdorfer and his circle and of the Suabian School; a Madonna by H. Holbein the Elder, portraits by Amberger, Strigel and Schaffner. But also the Rhenish School is represented by characteristic examples like the portrait of a lady by B. Bruyn, formerly in the Cremer Collection at Dortmund.

The same variety of schools that we note in the pictures are observable in the choice of the sculptures. Among them there are fine specimens of the Middle Rhenish School, of Bavaria and Tirol, works by Nicolas von Hagenau, Riemenschneider, Grasser, Tyrlin, Pacher and their schools.

A. M.



PORTRAIT OF A WOMAN By Amberger
At Messrs. Julius Boehler's Exhibition



PORTRAIT OF A WOMAN By B. Bruyn, circa 1535
At Messrs. Julius Boehler's Exhibition

DRAWINGS BY LIVING "PUNCH" ARTISTS AT
MESSRS. AGNEW'S GALLERIES

The first serious artist *Punch* employed was, by common agreement, Charles Keene. He was a serious artist, and since then the editors of *Punch*, one after the other, have insisted on this seriousness. *Punch* likes humour so long as he can keep it out of the drawing, where its presence would appear to him "bad form." I would not have *Punch* change its policy for worlds. As it is, it is a document of the greatest value for posterity. It tells posterity more about England than any historian could put into words or a photographer into his print. Even a cinematographic record palms off the spectator with the shallowest of appearances. The *Punch* artist who knows his business selects the facts that matter, and states them. If you smile at them you smile exactly as you would if you witnessed the scene or episode in "real life." You do not laugh with the artist; you hardly notice his presence; his illustrations are so real. *Ars est celare artem*. If you accept that point of view, then there is hardly a better team of "comic" illustrators in the world than Mr. Punch's. But if you do not; if, on the contrary, you expect a drawing to give you an experience different in kind from that of Nature, then there are hardly more than three or four to mention. The most æsthetically sensitive of these is Mr. T. Derrick; the wittiest in line, Mr. J. A. Shepherd; the most boisterous, Mr. Bateman; and "Fougasse" can also be funny. The rest may help you to see the point, but they are not comic in making it. Mordant wit, cruel caricature, and even pure nonsense, are not in the *Punch* artist's line. If they were, *Punch* would no longer be *Punch*, England no longer the England it now is! H.F.

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THE GREEK PLAY AT BRADFIELD COLLEGE

The triennial Greek play at Bradfield College was performed in June before unusually large audiences. It was fortunate that "The Agamemnon of Æschylus" was chosen this year, as the Cambridge University Dramatic Society gave the whole trilogy just over a year ago. A comparison of the Cambridge version in a modern theatre with the Bradfield play in surroundings which approximate as nearly as possible to those in ancient Greece was extraordinarily interesting.



BRADFIELD COLLEGE GREEK PLAY, "THE AGAMEMNON OF ÆSCHYLUS"

As everyone knows, the standard at Bradfield is very high. The principal actors speak their lines as though they really meant what they said. Enunciation, elocution and dramatic fitness have obviously been studied with the greatest care. The two female parts, on whom the chief responsibility rests, were played magnificently. Clytemnestra, faithless to her husband, burning to avenge by his death the sacrifice of her daughter Iphigenia, was grandly impersonated by R. P. M. Miles. G. H. J. Bovell, who took the part of Cassandra, the Trojan princess whom Agamemnon brings as his prize from Troy, spoke and acted with the skill of a mature actor. From the moment of Cassandra's entry in a chariot, close behind that of Agamemnon, to the end of the great scene in which she foretells her own death and that of her captor, this boy's acting was superb. The pediment of Agamemnon's palace in Argos, before which the whole action takes place, had been repainted by Mr. B. D. L. Thomas, an old boy and winner of the Prix de Rome. The music, dresses and production were all "home made" and admirable. The chorus, rather perfunctory, was the only weak point. C. K. J.

MESSRS. FROST & REED'S FACSIMILE ARTISTS' PROOFS

It is often remarked that Fine Art publishers in this country leave it to their foreign competitors to issue satisfactory colour-plates of well-known pictures in sizes which make them good wall decorations. Messrs. Frost & Reed, of Bristol and London, believe in publishing for themselves, and the regularity with which they offer these beautiful plates leads one to suppose that their policy meets with the success it deserves.

The latest subjects to appear are a striking landscape entitled "Sunshine in the Alps" from an original painted in the Bavarian Alps at Tegernsee by Mr. Willy Hanft, whose reproductions are already well known. The edition is strictly limited to 150 signed artists' proofs at £3 3s. each, stamped by the Fine Art Trade Guild. A later edition of unsigned copies will appear in December at £1 1s. each.

The other no less attractive plate is a marine subject called "Sails of Evening," by the well-known painter of ships and the sea Mr. Montague Dawson. In this case the first edition is restricted to 250 signed proofs at £4 4s. each, to be followed in December by unsigned prints at £1 11s. 6d. each.

Both these publications maintain the high reputation for faithful reproduction which the firm enjoys.

A NEW NOTE IN ILLUSTRATED JOURNALISM

Messrs. Odhams Press are to be congratulated upon their bold experiment in producing their "Weekly Illustrated," price 2d., which is something quite novel in picture papers, printed, as it is, throughout in photogravure.

It is perhaps too soon to ascertain whether or not there is a market for this paper, but it must be admitted that as a technical achievement the quality of it is surprisingly good. Although one knows that several days are required to produce this paper as compared with daily publications with their dingy printing, one must admit that there is nothing now on the market published weekly which compares with "Weekly Illustrated." A very noticeable feature of the paper is that the text and advertisements are so well harmonized and do not seem to fight with one another for the reader's attention.

The editorial matter is skilfully arranged and is very bright, although perhaps it deals rather too much with town life. When such superb printing as this is available it lends itself particularly well to fine illustrations of the countryside.

T. L. H.

"SUSSEX BY THE SEA."

PICTURES BY WILLIAM HYAMS AT THE LEGER GALLERIES

Mr. William Hyams fully justifies the title to his exhibition of oil-paintings and water-colours at the Leger Galleries. He has admirably caught the atmosphere of this beloved county. His water-colours particularly hold the very spirit of places that are enshrined in the heart of all pilgrims to Sussex. Whether he interprets a wide sweep of the Downs, a fragment of trees with cattle, old houses, or seas in stormy weather, Mr. Hyams treats his theme with a true sense of poetic beauty. It is obvious that he has made a profound study of the best water-colour tradition, applying his brush with that surety which only comes with constant practise in the art of the spontaneous wash. He is also a draughtsman of great versatility, varying his landscapes with studies of ships and impressions of little figures where necessary to the scene. Here is an exhibition which is a delight to the eye and the mind. Mr. Hyams must take a worthy place among those many artists to whom Sussex has been and is an abiding inspiration.

A. B.

A P O L L O

GIBBONS GRINLING AT MESSRS. TOOTH'S GALLERIES

A most intriguing name for a sculptor, and the sculpture is by no means unworthy of the name. Moreover, it is excellently arranged so as to show off its properties of decoration. It is all quite admirably useful for making the interior of the house beautiful. As you enter Tooth's Gallery you are confronted by a group of two acrobatic dancers, in copper and brass; charming vertical and horizontal figurettes on a base of delightful coloured stone. As you proceed, on either side of the passage there are attractive drawings in black and white chalk, which are a good preparation for the figures and half-figures there to be encountered. There are twenty-six of them, mostly in precious woods, together with some heads and busts in clay and terra-cotta. The latter are modelled, not with any great distinction, but with charm, and the modelling technique is to be found in the figures which are carved. The art of A. Gibbons Grinling is courteously plastic; its plasticity outruns its carved properties, but in using his materials the sculptor has succeeded in retaining their fleshly characteristics and controlling them to his suave feeling for form. Gibbons Grinling is, I believe, an artist of inspiration rather than a product of the art schools of London: his work is very creditable to his aspiration. It is in the first place due to a nice feeling for naturalisms and but little to academic precept, but though its glyphic properties are slight, its form has permitted of but little distortion; it is due to nature and not to art, and yet less to realism. The artist has attempted the modernist gamut, but with but little hurt to his æsthetic projection; his abstract aberrations may be pardoned on account of his earnestness in other directions. All his carved pieces are in wood: "Progress," a flattened full-round, and "Stretching Figure" are both in Kauri pine, a nice wood, in which the best group, "Mother and Child," is also fabricated; in lime is "Minerva," another stretching nude, a double group, "Love," also tense, and "Jazz," in this wood, stained, which is perhaps the most characteristic piece in the show. In mahogany are a kneeling female torso, and an unmeaning so-called "Smiling Torso," as well as a naturalistic "Male Torso" of character and a "Reclining Figure" of importance. The "Baligirl" in walnut is interesting, which may be said quite definitely of the whole exhibition.

K. P.

A TRUE MOUNT PLEASANT

It is a sign of exceptional and delicate feeling when a patron of the arts remembers what so many are apt to forget—that artists, like other men, grow weary of labour, fall into ill-health and need a temporary rest in new surroundings remote, let us say, from Chelsea or Bloomsbury. The late Mr. Francis William Reckitt was one who realized this and took practical means to meet a need more common than is generally known. He built and endowed Mount Pleasant Artists' Rest Home at Rickmansworth and was the chairman of a group of trustees responsible for its administration.

To describe the pleasant spot and the simple comfort provided by the Home would call for sentences composed of superlatives. The Home is secluded from noise and traffic and overlooks beautiful gardens suggestive of peace. Male guests belonging to several arts are received

on such terms as make it easy to attain an entry. Medical care is at hand, and those recovering from illness or needing a restful holiday are welcomed by the trustees.

On Thursday, July 5th, *Apollo* was represented among the large number of guests invited to inspect the Home and partake of the hospitality provided. The President of the Royal Academy was among the visitors, who were received by Mr. E. Hadden Parkes, F.R.I.B.A., Mr. T. Mewburn Crook, F.R.B.S., and Miss B. H. Bideleux, the matron.

Needless to say there is a lounge, a dining room, a studio and a billiard room, while the apartments upstairs are replete with every comfort that lies midway between a monastic cell and a luxury flat. What more could a tired artist need? What less should he have?

W. L. H.

PAINTINGS BY GEORGES BRAQUE AT MESSRS. REID & LEFEBVRE'S

This exhibition was a distinctly disturbing experience. It caused one to wonder whether judgment in art is something that can legitimately be called by that name, or whether it is merely a matter of mood, chance, circumstance and fortuitous association of ideas. Braque had stood, together with his contemporary, Picasso, as one of the daring pioneers and innovators of pictorial art. His pictures had seemed to me perfectly irrational, or rather wrong-headed upon first acquaintance, but somehow nevertheless instinct with true pictorial qualities. Familiarity brought not contempt, but, on the contrary, conviction that Braque was a painter *par excellence*; that he could handle pigments as a cellist handles sound: Braque's art seemed to me a near relation of music and in particular of that range of colour which resembles the *alto*. There seemed to be "music" with hardly any association, but there was solidity, akin to sonority, in such things as, in this exhibition, "Le Port" of 1908, though this cubistic manner of his was not the first I had encountered. The essential "Braque," to me, was the painter of such pictures as "Les deux Pêches" of 1921 and "La Cruche Bleue" of 1925—beautiful, rather low-toned coherent harmonies, or "compositions" in the musical sense of the word. This was *painting*, almost *pure*. This was Braque; it *was*; it is not now. Since about 1930 a complete change has taken place. His art has flattened out; the linear element has entered into his paint—like a tin whistle. He scribbles, the scribble wriggles into his painted textures, and abstract shapes—as in "La Nappe Rose" of 1933, where his unaccountable preference for a very unpleasant fish-form which frequently recurs in the new still-life compositions may also be seen. The scribble has ousted everything else in his "Themis et Hera" of 1934, which looks like a *jeu de plume* of an absent-minded and not very talented Greek archaeologist. Greek vase painting seems in fact so to have stirred his imagination that he has cut several of these designs in plaster, of which the "Pan" of 1933 is a not displeasing example. But out of this enthusiasm he seems to have developed a love for wilful distortion of the human figure, as in "Les Grandes Baigneuses," or is this aberration a consequence of his nearness to his twin star—Picasso?

I give it up. Monsieur Braque's art is "beyond me."



THE MUSIC LESSON

In The National Gallery

Gabriel Metz



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PAINTINGS BY SUZANNE EISENDIECK AT THE LEICESTER GALLERIES

Fräulein Eisendieck is an artist with naïve but distinct merits of her own. These are, firstly, her colour scheme based on what one might roughly describe as walnut and ivory; secondly, the "quality" of her paint; and thirdly, the pleasure she gets out of "texturing." I do not know whether all this is too technical for the "general reader," but it is meant to convey the fact that one can recognise her individuality, apart from the choice and handling of subject-matter. In these latter respects she is quite feminine with a slight relation to Marie Laurencin. "Femme devant la glace," "Les Fiancés," "Femme à l'ombre," "Au Café le soir," "Le Bar," give an idea of the orbit of her subject-matter. "Le Bar" is especially interesting because the rough similarity of subject-matter shows the direction in which art has travelled since Manet's day. It is no longer the skill with which the artist renders, and impression of an accidental effect which we are bidden to admire, but rather the picture which the artist has been able to make out of them; and this artist's transmutation of actualities is highly entertaining.

PAINTINGS BY PIERRE ROY AT MESSRS. WILDENSTEIN'S GALLERY

You know van Eyck, or Quintin Massys, or even Holbein, and the love painters of their ilk and time had for the minute and precise imitation of accessories, and how they gloried in it. How carefully they would copy the candlestick and the guttering candle, the little bit of string, the Venetian glass—nay, every brass button or gold coin, the weft of cloth, the strand of hair, the grain in the wood, the cobble stone, the brick and the tile—how they seemed to have built up their pictures, judging no detail too insignificant to be omitted and yet never for one moment allowing the spectator to forget the subject—that is to say, the *raison d'être* of the whole. Now imagine Holbein saying to himself: "Hang the *raison d'être*! I'm fed up with sentimental, adipose, knock-kneed kings, unhappy queens, squabbling clergy, bloated merchants! I get more pleasure out of painting a tablecloth, a glass vase, a knotted bow, a strand of hair, even a plaited basket: a photographer can do the portrait business just as well!" Happily for Holbein and van Eyck, Daguerre, Niepce, Fox Talbot lay still slumbering in the womb of Time; Edison's continent was almost unknown; Hollywood a paradise into which perhaps only the Red Indian Chinaman had entered.

We are less fortunate. Our artists are exposed to this dangerous ratiocination, hence Monsieur Pierre Roy, and here in England, Mr. Edward Wadsworth—at least in his penultimate phase. They have "dis-integrated reason": they paint solemnly and meticulously any object that they like to paint, irrespective of its use or fitness for purpose. But because Monsieur Pierre Roy seems to be guided by a sense of humour in his selection; because there is such utter absurdity in the things he brings together; or because, on the contrary, there is an absurd sort of relationship—as, for example, in a fastidious representation of a collection of "Butterflies" made out of paper, ribbon and string—I am greatly entertained by Monsieur Roy's ridiculous solemnity. I only hope, for his sake, that *le jeu vaut la chandelle*, because the difficulties of his jokes, the time and talent he has expended on them, are considerable.

PERSIAN FRESCOS—RECONSTRUCTIONS BY SARKIS KATCHADOURIAN AT THE LEICESTER GALLERIES

First and foremost this exhibition is a triumph for Mr. Sarkis Katchadourian, whose reconstructions of almost vanished frescoes bear the stamp of profound historical knowledge and executive ability. They leave one in no doubt whatever that he has managed to revive the spirit in which the originals were painted. No praise can, in my opinion, be too high for his work. Only second in interest is the subject-matter itself. From it we may gather that the late XVIth and XVIIth century wall decorations in the Ispahan palaces—apart from those executed by Europeans or under European influence—though naturally akin to the miniatures of the same period, yet were suitably simplified. Mr. Katchadourian's reconstructions, at all events, suggest that the detail work was concentrated upon the figures and did not spread to the background. They seem also to have differed in another respect: their colour orchestration seems to have been simpler than that of the miniatures, confined to a dominant pink or purple scheme. As for the subject-matter it is all of the "and those beside me" type, with more stress on the cup than on the bread or the wilderness; cloying in its "Turkish delight" sugariness, but palatable enough in the native—that is, flat—style of Rizā Abbasi. Very different are the paintings in the European manner, with their cast shadows and heavy "solidity." They are, or appear to have been, without exception, second-rate, whether Europeans or Persians trained in Europe were actually responsible for them. But even so they have great associative interest.

WATER-COLOURS BY GEORGE GROSZ AT THE MAYOR GALLERY

George Grosz, who, I believe, is no longer welcome in his Fatherland, is certainly a major artist; but one can also understand the objection to his art. He is a kind of modern Toulouse-Lautrec, only that the unhappy count had to haunt special quarters to find the *types* he satirized, whilst Mr. Grosz had only—like the visitor to St. Paul's—to *circumspect* in order to find them. The artists of yesterday have so completely lost contact with the business of the world that the public had come to the conclusion that art was really a thing apart. The action of to-day's dictatorial governments suppressing freedom of painting with the same ruthlessness with which they are suppressing freedom of speech has therefore come as a rude shock to us. Nevertheless the fault lies often more in the ruthlessness than in the suppression. There can be no doubt that Mr. Grosz's subjects are as revolting as they are true to life, or at least to certain aspects of life. To regard them purely as works of art is the business of posterity; but, unless a dictatorial government wished to hold them up as a warning mirror of a rotting world, there can be no question that—held up and praised as examples of art—their influence on the public is bad. For it cannot be too often repeated that the appraisal of *art* values is no business of theirs. One can therefore sympathize with the artist who must suffer precisely because his art is only too true to life, that kind of life which every decent-minded person wishes to see reformed and improved. And one would sympathize even with the autocrats, in so far as they are inspired by true ideals, if only they remembered the *suaviter in modo* procedure of their *fortiter in re*.

H. F.

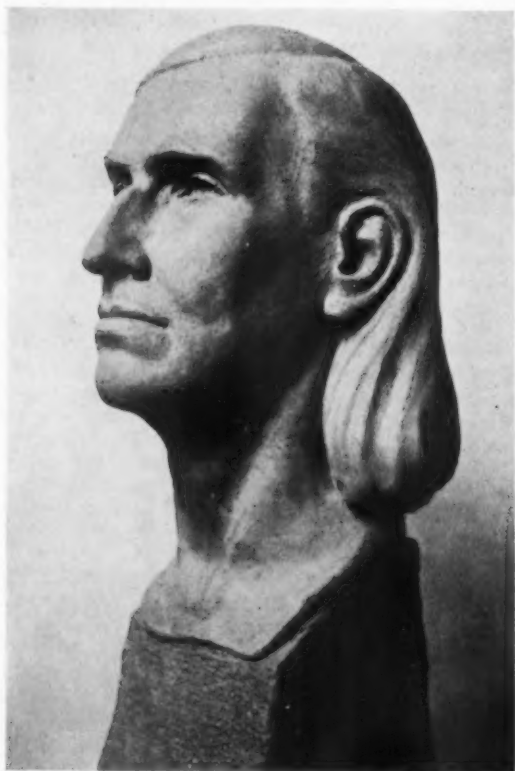
APOLLO

BRITISH ACADEMY OF ARTS IN ROME. MEDALS AND PRIZES

In the absence of the donor, who was detained this year in England, the Selwyn Brinton Medals for sculpture work by students, during the winter session of the British Academy of Arts in Rome, were presented by H.E. the Ambassador to Italy, Sir Eric Drummond, as well as the prizes for the Calderon competition. The company present included, with the Ambassadors and Embassy staff, H.H. Prince Chigi, Grand Master of the Knights of Malta; Professor Antonio Sciortino, Director of the British Academy of Arts; and the Directors of various Academies of Rome.

H.E. the Ambassador, speaking of the past tradition of this Academy, which included among its patrons King George IV and Queen Victoria, expressed his hope that it would continue to flourish, and that others would follow the example of Mr. Selwyn Brinton and the late Colonel Calderon.

The winners of the Selwyn Brinton Medals for sculpture are: (a) Silver Medal: Ingegnere Giuseppe Navone (Italian); (b) Bronze Medal: Mr. D. R. Chani (American). Winners of the Calderon competition (1934) are: (a) Painting: First Prize, Toussaint Busuttil (British-Malta); (b) Second Prize, Miss Nelly Huber (Italian); (c) Sculpture: First Prize, Ingegnere Giuseppe Navone (Italian); (d) Drawing: First Prize, Mr. G. Cali Corles (British-Malta).



PORTRAIT BUST By Sig. Giuseppe Navone
Silver Medal in the Selwyn Brinton Competition, British
Academy of Arts, Rome, 1934

OTHER EXHIBITIONS

The British Empire Exhibition is valiantly struggling into prosperity, but it will have to contrive somehow to exclude much inferior work, and to attract some greater talents. At all events their exhibition in the Burlington Galleries shows only a few acceptable things, such as Mr. Victor Hume Moody's "Perseus and the Nymphs," Mr. S. E. Huxtable's "Tartar Frigate Inn, Broadstairs," Mr. R. H. Macartney's "Banbury Parish Church," amongst the paintings; Mr. T. Mewburn Crook's "Diana," Mr. Fredk. T. Daws's "Great Indian Rhinoceros," and Miss Mary Pownall Bromet's ambitious "The God of the Market Place," amongst the sculpture.



DIANA. Portrait of the late Diana Blomfield
By T. Mewburn Crook

Of all exhibits I think that Mr. Brockman Davis's engraving of "Shells" is within its own prescribed limits the most satisfying piece of workmanship here. The Exhibition of Military Pictures at the Galleries of Messrs. Thos. H. Parker, Ltd., in Berkeley Square, æsthetically an event of minor significance, is nevertheless of very considerable interest to all concerned with the Army—its evolution, its leaders and its deeds; the more so as there are some very rare things, paintings as well as prints, in the collection.

It cannot be said that the twenty-fourth annual exhibition of the Senefelder Club, held at 59, Conduit Street, the new quarters of the Twenty-one Gallery was an exciting event. A certain dullness seems to pervade most of these shows as if the artists were not themselves sufficiently convinced of the beauty of their medium.

NOTES OF THE MONTH

At all events, apart from some "old masters" such as Toulouse Lautrec and Daumier and a few "past-masters" of the craft such as Brangwyn, Messrs. Clarke Hutton, C. W. Oliver, W. Colley, Charles Winzer, Vincent Lines and Mesdames L. Thomson, P. Hallward and Ethel Gabain, have the most interesting things to say. Some amount of merit has been ascribed to Mr. Jack Barker, who has held an exhibition of his paintings at the Ward Gallery in Baker Street, because he does not earn his living as a maker of pictures, but as a maker of pork pies. That is neither here nor there. He is gifted with a sense of tone and colour, rhythm and pattern; but the sub-structure, drawing, of his talent as of all art, is still weak so far as water-colour painting is concerned, and he seems to have no feeling for oil painting at all. It is a hard world for artists; it knows no consideration, and Mr. Barker will have to do better if he wishes to make more than a mark "considering" his other occupation. Mr. Bachelor Nisbet's art, shown at the Wednesday Thursday Gallery, suffers rather from the opposite defect. She is, we learn, an American with a Bachelor of Fine Arts degree; she, therefore, presumably "knows all about it." Her naïveté in treating her peasant subjects is therefore more apparent than real, and, indeed, pictures such as "Aya and Tomi," "The Moon Goddess," and others, show that she has not yet found herself. Nevertheless, the peasant pictures with their *intarsia*-like effect and certain Gauguinesque affinities, are pleasant enough things.

The Cotswold Gallery has an exceedingly pleasant show of drawings by J. M. W. Turner and other English artists. In this, Turner's tremendous development from 1792 to about 1844 can be followed by instructive examples. His remarkably suggestive pencil drawing of the "East End of the Ruined Priory at Guisborough," shows the sound foundations upon which his airiest paintings were built. There is also an important newly discovered drawing by William Blake, "The Dogs of War"; and amongst other good things, a fine view of "Hastings," by Joseph Farington. Good as the examples of Camille Pissarro's and Alfred Sisley's paintings at the Knoedler Gallery were, one cannot now understand the enmity they once aroused nor the wild enthusiasm with which, later, they were hall-marked as great art. They remain important now mainly from the historical point of view. Mr. Algernon Newton shows sixteen water-colours and one painting at Messrs. Colnaghi's. Mr. Newton has made a speciality of pictorial calm; one is therefore not surprised that his painting "London from Buckingham Palace" should have subdued one of the gayest and brightest spots in London to a neo-classical sobriety. Even the flower beds in front of the palace have been reduced to strips of brown, and the baroque Victoria Monument seems likewise reduced to classical composure. Curiously enough, his sepia drawings and water-colours are much more lively, seen at their best in the sunny "Kensington Gardens." Mr. G. Birkbeck has attempted a very difficult thing in his exhibition at the Walker Galleries, namely, water-colour portraiture without the use of stippling, with what success the reader may judge from the illustration on this page. The "Seicento" is coming back into favour, at least with critics and *cognoscenti*, and Messrs. Tomas Harris's Exhibition of XVIIIth Century Painting in Italy is sure to arouse considerable interest, if only for the fact that the pictures

they show have been stripped of the dark varnish and the dirt which our fathers and grandfathers used to admire as "mellowness." Gaspar Poussin, Salvator Rosa, the XVIIIth century Millet, are particularly well represented, and the "Flight into Egypt" by an anonymous master is especially charming. H. F.



H.H. PRINCESS MARIE LOUISE By Geoffrey Birkbeck

OUR COLOUR-PLATES

(Cover.) "THE MUSIC LESSON," BY GABRIEL METZU (1630-1667), in the National Gallery, London. Metzu was a native of Leyden, and a pupil of Gerard Dou. His short life was somewhat uneventful (he died at the age of thirty-seven), spent for the most part in his native town, but in 1654 he moved to Amsterdam, where he died in 1667. This picture was acquired from the Peel Collection in 1871, and is an exquisite example of painting of the Dutch School.

SCREEN IN EMERALD GREEN JADE (facing page 90). Chi'en Lung period, 1736-1795. This beautiful and extremely rare work is carved in bold relief with a cavern scene in which the sage is describing the origin of life to the younger generation. We are indebted to Messrs. Charles Nott, Ltd., for permission to reproduce this little masterpiece, the actual size of which is 8 in. by 6½ in. The most interesting dimension, however, is the thickness, which is only ¼ in., for one would hardly believe in looking at this lovely transparent scene, that there is another landscape of an entirely different subject on the reverse side of the panel. T. L. H.

EILEEN HUNTER FABRICS, 12, BRAMERTON STREET,
CHELSEA, S.W. 3

The fashion of "abstract" designs for fabrics has in many cases reached a point where they have no meaning whatever. This is especially noticeable in modern carpets and rugs, in which there is no intelligible design and no beauty of colour scheme.



"BRAZIL"

By Eileen Hunter

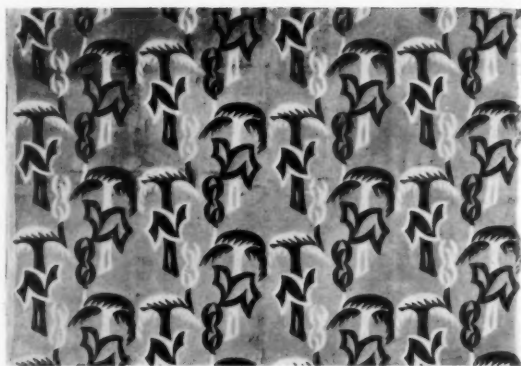
The designs for fabrics by Eileen Hunter, two of which are here illustrated, are based upon the conviction that no design can be good without some intelligent thought behind it. No attempt is made to give mere pictorial representation, but so long as the pattern suggests a definite and natural shape some degree of abstraction is advantageous. The results, as will be seen, give a distinctly modern note to the fabrics without any suggestion of the unpleasant tendencies of what is sometimes described as "Art Now."

It is not possible in these small reproductions to give any idea of the exquisite colour schemes of these fabrics, which, however, may be seen at the address of the artist given above.

T. L. H.

BOOKS AND MONOGRAPHS

No. 118 of the catalogue of Messrs. J. Sawyer, Ltd., contains many items of historical, literary and artistic interest. A series dealing with Aeronautics covers the speculative philosophy of animal and human flight, the ballooning of Montgolfier in the Tuileries and Green in Cremorne, and the later writings of Tissandier. In Baconiana there is a superb modern manuscript of the essay "Of Gardens," by Sangorski; in first editions there are Beardsley's "Morte D'Arthur," Sir Thomas Browne's works, Cromwell's "Great Bible," and Carroll's "Through the Looking Glass." In art there are Whistler's "Gentle Art," Walpole's "Anecdotes," and Armstrong's exhaustive monograph of Turner.



"TREES"

By Eileen Hunter

EXHIBITION AT MESSRS. BLAIRMAN'S GALLERIES

A Correction. In the July issue of *Apollo* we gave a short account of Messrs. Blairman's Exhibition of Chippendale furniture. We regret that in making up the pages, owing to some oversight, an illustration of an interesting mahogany Cabinet appeared on a page dealing with another collection. We think it only fair to Messrs. Blairman to make this correction and to reprint the illustration below, in order to avoid any misunderstanding.

—(EDITOR)



A CHIPPENDALE MAHOGANY CABINET
AT MESSRS. BLAIRMAN'S GALLERIES

ART IN THE SALEROOM

PICTURES & PRINTS • FURNITURE • PORCELAIN & POTTERY
SILVER • OBJETS D'ART

BY W. G. MENZIES

OWNERS of fine pictures, furniture, silver and art objects generally should be encouraged by the results of the sales held at CHRISTIE'S, SOTHEBY'S, and other rooms during June. Objects of first quality and condition are now realizing enhanced prices, while even pieces of the second rank are selling far better than they have for the past two or three seasons. There is in fact every indication of the present recovery in the auction world continuing, and those who contemplate entrusting their treasures to the ordeal of public sale need have little fear of the result. As I have said before, size, however, is still a very important factor, and unless a picture or a piece of furniture of large dimensions has some outstanding features, there is a great hesitancy on the part of both the collector and the dealer to make satisfactory bids. Silver, as I have said elsewhere, still holds the palm in the remarkable way prices are maintained at both important and minor sales.

PICTURES.

The picture sales held during June were on the whole of moderate importance, perhaps the most interesting being that formed by the late Lord Faringdon, better known as Sir Alexander Henderson, which came under the hammer at SOTHEBY'S on June 13th. There were other properties included in the sale, and the day's total of £13,305 was the highest realized for pictures during the month. Of this sum the Faringdon pictures accounted for £10,405.

Many of the pictures were the work of one-time popular Victorian artists, and it was contended in certain quarters that the prices they realized indicated that such pictures were regaining popular favour. With this I cannot agree. Admittedly a few realized more than was expected, but it is doubtful if one item in this section of Lord Faringdon's collection realized as much as was originally paid for it. For instance, six pictures which had cost the late owner about £5,500 produced £2,000, a clear loss of £3,500. One must not, however, be surprised at these figures, for many of the pictures of this period are of such dimensions as to make their acquisition practically impossible to the present-day collector; while, too, there is now little market for pictures whose main interest lies in the sentimental story they tell.

The sale opened with a painting by Ford Madox Brown, "The Entombment," signed and dated 1868, 21 in. by 18 in., which made £85, this being followed by several works by Sir Edward Burne-Jones. Of these the chief was one formed of six panels, each 40 in. by 14 in., "The Six Angels of the Creation," also known as "The Six Days of the Creation." This work was painted in 1876, and was exhibited in the following year at the Grosvenor Gallery. In 1886, having passed into the possession of that great collector, Mr. William Graham, it appeared at his sale at CHRISTIE'S, and realized 1,650 gs. It now made £860. Another work by the same artist, "Cupid and Psyche," 30 in. by 36 in., a water-colour also from the Graham Collection, made £210 as against 300 gs. in 1886, and two others, "Fides," 70 in. by 25 in. and "Spes," 70 in. by 25 in., both painted in 1871, went for £260 and £230 respectively. Then one of the few foreign works in the collection was reached, a characteristic wooded landscape, 19½ in. by 29 in., by J. B. C. Corot, made £400, and "Changing Pastures," 23 in. by 33 in., a fine work by David Cox, made £540, as against £1,470 at the Hermon Sale in 1882.

Three works by the once popular E. J. Gregory, R.A., were then offered, producing between them no more than £39, while two works by Lord Leighton, "Venus Disrobing for the Bath," 79 in. by 36 in., and "Daedalus and Icarus," 54 in. by 41 in., made £270 and £230 respectively. "Crossing the Moor," 11½ in. by 21½ in., by G. H. Mason, R.A., whose painting "The Gander" sold for nearly £2,000 at the McCulloch Sale in 1913, aroused no higher bid than £85, while Millais's "Esther," 41 in. by 30 in., went for £195, and "A Roman Boat Race," 24 in. by 17½ in., by Sir E. J. Poynter, realized £155. Then came an excessive depreciation, Briton Riviere's Academy picture for



MASTER JAMES HATCH. By Sir William Beechey, R.A.
Sold for £1,449 at Christie's, June 29th

1876, "Pallas Athene and the Herdman's Dogs," 43 in. by 69 in., being knocked down for £16. In 1884 at the Potter Sale, this work realized £577 10s. "Elaine," 24½ in. by 50 in., by Henry Wallis, had made several previous appearances in the saleroom, making 475 gs. in 1862, 900 gs. in 1873, and 280 gs. in 1909, when Lord Faringdon acquired it. It now made £135. Two works by J. W. Waterhouse, R.A., "Nymphs Finding the Head of Orpheus," 59 in. by 40 in., and "Resting," 57 in. by 35 in., made £150 and £160 respectively, and then five works by G. F. Watts, R.A., were offered. Of these "Sir Galahad," 76 in. by 42 in., had the best reception, going for £820. On the other hand no more than £210 was given for "The Eve of Peace," 56 in. by 40 in., which cost 950 gs. in 1887 at the Rickards Sale, when fourteen works by Watts made sums ranging from 300 gs. to 1,150 gs. The remaining three were "Choosing," 18½ in. by 14 in., £320; "The Wife of Pygmalion," 25½ in. by 20½ in., £120; and "The Judgment of Paris," 31 in. by 25 in., £170.

Of the few old masters, only two call for notice—a delightful portrait of Master William Russell, 30 in. by 24½ in., by John Hoppner, which, bought at the Price Sale in 1895 for 1,000 gs., now made the enhanced figure of £3,400, and "The Church Triumphant," a large work measuring 65½ in. by 99 in., by Murillo, which sold for £840. This last picture has made two previous appearances in the saleroom. In 1865 at the Pourtales Sale it made £2,700, while thirty years later at the sale of the famous Lyne-Stephen's collection it realized £2,467.

Earlier in the day the following pictures from other sources made prices worthy of record: Copley Fielding, landscape, 14 in. by 23 in., £80; Birket Foster, summer landscape, 11½ in. by 25 in., £205; Samuel Scott, "The Bombardment of Bastia," 32 in. by 46½ in., £200; Gilbert Stuart, "William Burton Conyngham," 25½ in. by 29 in., £240; W. van de Velde, "Naval Battle," 39 in. by 59 in., £240; Mabuse, "Portrait of a Young Man," 21 in. by 14½ in., £200; Paul Veronese, "Portrait of a Gentleman," 40 in. by 32 in., £130; and Piero di Cosimo, "The Adoration," 37½ in. circle, £460.

Fluctuations in values, too, were apparent in a sale of modern pictures and drawings, the property of Sir W. H. Raeburn, the late Scottish shipowner, which was held at CHRISTIE'S on June 8th. The chief of these was a painting by Anton Mauve, "Carting Bracken," 21½ in. by 31 in., which having cost its late owner £1,050, now made no more than £399. About forty years ago this same picture was bought by Preyer, the banker, for over £4,000. Eleven works by Boudin sold very well, totalling over £1,350. The chief were "Venice," 19½ in. by 28½ in., £210; "Antwerp from the River," 10 in. by 17½ in., £147; "A Quay Scene," 10½ in. by 16½ in., £141 15s.; "Sur la Plage à Trouville," 8 in. by 14 in., £147; "Le Bassin de Deauville," 9½ in. by 12½ in., £157 10s.; and "La Jete à Deauville," 5½ in. by 9 in., £178 10s. Mention, too, must be made of "Moonrise in Lorne," 18 in. by 36 in., by Sir D. Y. Cameron, £241 10s.; "Peaches on a White Dish," 8 in. by 12 in., by Fantin Latour, £183 15s.; "Echo," 45 in. by 39 in., by E. A. Hornel, £162 15s.; and "The Beach, Ambleteuse," 13½ in. by 17½ in., by Charles Conder, £136 10s.

At CHRISTIE'S on the 22nd a collection of modern pictures and drawings from various sources produced a total of over £4,500. Prices were for the most part moderate, but the following should be recorded. Peter Graham, "Moorland Quietude," 29½ in. by 30 in., £136 10s.; A. A. Lesrel, "A Trio," 23 in. by 18½ in., £168; E. M. Wimperis, "Returning to the Farm," 31½ in. by 47 in., £176 10s.; Sir D. Y. Cameron, "The Sound of Arisaig," 33 in. by 40 in., £136 10s.; J. B. C. Corot, "La Mare Brillante," 22½ in. by 15 in., £131 5s.; H. Fantin Latour, "La Danse," 25 in. by 31 in., £105; Rembrandt, "A Girl Telling Her Beads," 27½ in. by 21 in., £110 5s.; Herman Tenkate, "A Council of War," 23½ in. by 36½ in., £110 5s.; Claude Monet, "Le Pont de Charing Cross," 25½ in. by 37 in., £126; Claude Monet, "Les Aiguilles à Port Coton (Belle-Ile)," 25 in. by 31½ in., £241 10s.; and H. Fantin Latour, "Roses in a Glass," 15 in. by 25 in., £126.

Only one item calls for notice in a sale totalling £1,483 held at SOTHEBY'S rooms on June 26th, this being a conversation piece, a lady, her gallant, and a servant, 21½ in. by 18 in., by L. L. Boilly, which made £225.

CHRISTIE'S held an important sale of old master pictures and drawings on June 29th, when an afternoon's total of £7,829 was realized. There was one outstanding item, a charming portrait of a boy, Master James Hatch, 85 in. by 60 in., by Sir William Beechey, signed and dated 1796, and exhibited at the Royal Academy in the following year. It was admittedly a large canvas, but as one of the finest examples of the art of Beechey that has ever appeared in the saleroom it was not surprising that it realized the excellent price of £1,449.

On June 26th, the fourth day of the sale of the contents of Llanover House, Abergavenny, by Messrs. BRUTON, KNOWLES and Co., of Gloucester, in conjunction with Messrs. J. STRAKER, SON & CHADWICK, Abergavenny, under the directions of the trustees of the late Lady Llanover and the executors of the late Major-General Lord Treowen, C.B., C.M.G., an important collection of fine old drawings attributable to some of the most famous early masters of the Dutch, Flemish and German schools, dating from early XVIIth century to the end of the XVIIth century, realized £1,225. The drawings, which numbered two hundred and thirty, were executed in sepia, pen, pen and wash, and water-colour, and were mounted in a scrap book as originally collected towards the end of the XVIIth century. They were in particularly fine condition.

A beautiful Burgundian manuscript, circa 1475, of the Roman de la Rose, with sixty-five large miniatures each about 3 in. by 4½ in., appeared in the collection of the late Mrs. H. M. O. Stuart at SOTHEBY'S rooms on June 4th, and realized £1,300, while £420 was given for a Bruges Book of Hours, 1500, decorated with fourteen miniatures.

ENGRAVINGS

There was an interesting sale of engravings and etchings by old and modern masters at SOTHEBY'S rooms on June 19th and 20th,

and the total, £1,640, considering that many of the 343 lots were of moderate importance, must be considered quite satisfactory.

On the first day three items call for record, these being a second state of Cousins's well-known print of Lawrence's portrait of Master Lambton, before the addition of the words "and sold by Colnaghi & Co.," £25; one of Wheatley's Cries of London in colours, "Two Bunches a Penny Primroses," unfortunately with the imprint cut off, £23; and the Roadsters Album, set of sixteen colour plates, by C. B. Newhouse, £40.

A series of portrait etchings by Van Dyck proved to be the feature of the second day. Sold by the Misses Walpole, they were collected by Thomas Walpole of Stagbury, grandfather of the owners, who was Envoy Extraordinary and Minister Plenipotentiary to the Court of Munich. The chief item was a second state, the head and shoulders only, of Philip Le Roy before the oval border and background, a well-preserved impression which made £105.

From another source came a complete set of the Liber Studiorum, No. 65 first state, Nos. 33, 35, 36 and 52 second state, and No. 66 third state. All the seventy plates bear the blind Turner sale stamp, and were on the whole of good uniformity and luminosity. The set realized £80.

Two other lots remain to be mentioned, a third state of Sir D. Y. Cameron's etching, "The North Porch, Harfleur," £50; and a published state of James McBeys' "The Lion Brewery," £36.

Mezzotints were the chief feature of a sale of engravings held at CHRISTIE'S on June 25th, which produced a total of £2,237. There were, however, a number of etchings and colour prints also sold, amongst the former being the series of twenty-two subjects by Sir D. Y. Cameron known as the North Holland set, which sold for £56 14s.; while of the colour prints the chief were "The School Door," by G. Keating after Wheatley, £52 10s.; "The Fruits of Early Industry and Economy," by W. Ward after Morland, and "Industry and Economy," by W. Ward after Singleton, which together sold for £63.



MAZER BOWL
Sold at Christie's, June 13th. £360 Circa 1500

SILVER

The usual spate of Old English silver reached the saleroom during June, and the trade as usual absorbed it at good average prices. On the 13th, CHRISTIE'S held a sale of various properties which made a total of about £4,400, several lots making over 100s. an ounce. There was especially keen bidding for two fine Elizabethan beakers of the conventional form, the lip of each engraved with a band of running foliage in a border of interlaced strap work. One with the hall-mark for 1602, 6½ in. high, made £273 12s. at 640s. an ounce, and the other, dated a year earlier, but rather smaller, 5½ in. high, made £217 7s. at 630s. an ounce. Next in importance was another beaker of the Commonwealth period, 3½ in. high, with the Lincoln hall-mark, circa 1650, and maker's mark T. S. in monogram, probably for Timothy Skottowe, which at 255s. an ounce made £51.

Other notable prices were 115s. an ounce for a plain circular sugar basin, 1752, 4 oz. 3 dwt.; 165s. an ounce for a George I plain cream jug on three scroll and hoof feet with scroll handle, 1725, 4 oz. 14 dwt.; a George I plain circular bowl and cover by William Fleming, 1718, 8 oz. 11 dwt., 165s. an ounce; four George I silver-gilt saucer dishes, 4½ in. diameter, by Pierre Platel, 1716, one with maker's mark only, 15 oz. 11 dwt., 215s. an ounce; and two George II plain oblong tea caddies by Paul Lamerie, 1731, 28 oz. 11 dwt., which at 130s. an ounce made £185 11s. 6d.

ART IN THE SALEROOM

Of the items sold all at, the chief was a mazer bowl of maplewood with a broad silver-gilt mount 6 in. diameter, circa 1500, which sold for £360.

SOOTHEY'S held an important sale of English and Irish silver on the 14th, nearly £6,000 being realized, and over a dozen items making over 100s. an ounce. The outstanding lot was a fine James I silver-gilt flagon, London, 1607, which was illustrated in our last number. This piece, which was exhibited at the Vintner's Hall last year, made £999 12s. at 510s. an ounce. The same price per ounce was paid for a rare Commonwealth wine cup on baluster stem, 6½ in. high, making at this price £253 14s. 6d., and 450s. an ounce, £28 2s. 6d., was given for a wine taster of the same period.

diameter made £340, and £230 was given for a pair of saucer dishes 7½ in. diameter. Other china in the sale included a pair of Worcester hexagonal vases and covers, 16 in. high, decorated with exotic birds on a blue scale pattern ground, and with the square seal mark, £190; and a pair of K'ang Hsi hexagonal vases, 9½ in. high, enamelled with birds and flowers in colours on a yellow ground, £588.

Of the furniture only one item need be mentioned, this being a Queen Anne walnut combined secretaire and mirror, an especially nice piece, entirely veneered with oyster walnut in striped borders, 5 ft. 10 in. high and 25½ in. wide, which made £357.

PAIR OF WILLIAM
AND MARY
CANDLESTICKS

Christie's
July 11th, 1934



GEORGE II
BOWL

Edward Workman
Dublin, 1717

Another high price was 410s. an ounce, £123 for a set of six Queen Anne three-prong dessert forks by Henry Green, London, 1702; 400s., £75, was paid for a Charles I bleeding bowl, London, 1641, while as much as 430s. an ounce, £40 17s., was given for a William III Irish two-prong fork by David King, Dublin, 1699. There are still the following to record: George I taper stick, 1719, 4½ in. high, 3 oz. 2 dwt., 102s., £15 16s. 2d.; set of six three-prong dessert forks, 1713, 5 oz. 10 dwt., 330s., £90 15s.; George II helmet-shape cream jug by Paul Lamerie, 1742, 6 oz. 4 dwt., 215s., £56 13s.; George II circular sweetmeat dish by the same, 1738, 10 oz. 15 dwt., 150s., £86; George I Newcastle altar cruet, 1724, 4 oz. 11 dwt., 175s., £39 16s. 3d.; Charles II small porringer, 1769, 5 oz., 115s., £28 15s.; fourteen meat dishes and two strainers by Francis Butty and Nicholas Dumee, 1767, 636 oz. 10 dwt., 6s. 8d., £212 3s. 4d.; silver-gilt and rock crystal chaise, Spanish, probably of the School of Barcelona, £620; and a George I loving cup and cover, 1736, 60 oz., 35s., £105.

At another sale held by the same firm on the 21st, though only a few lots made over 20s. an ounce, a day's total of £1,647 was realized.

CHRISTIE'S on the 27th sold silver, the property of the Countess of Albemarle and others, the 150 lots producing just over £2,000. The highest price during the sale was 260s. an ounce, £54 12s., given for a Charles I parcel gilt two-handled sweetmeat dish, 6 in. diameter, by Wm. Maunday, 1630, 4 oz. 4 dwt. Other good prices were, 110s., £16 19s., for a plain pear-shaped cream ewer, Chester, 1741; 115s., £11 15s. 9d., for a George I plain cylindrical dredger, 1714; a Commonwealth sweetmeat dish, 1655, £26 1s. at 140s. an ounce; and a Charles II plain two-handled porringer, Lincoln, circa 1660, bought by the Lincoln Art Gallery for £70 7s. 6d. at 155s. an ounce.

On June 28th, SOOTHEY'S disposed of a portion of the stock of Mr. Parker, of Vigo Street, the day's total amounting to £3,279 for 143 lots. Only a few lots call for record. A set of entrée dishes by Benjamin Smith, 1823, 466 oz. 12 dwt., made £102; a tea service by Paul Storr, 1810, 115 oz., made £90, while a pair of large candelabra by Guest & Craddock, 1810, 389 oz. 15 dwt., realized £102 6s. 2d. at 5s. 3d. an ounce.

A fine service by Paul Storr, 1804-12, sold in 78 lots, produced £1,840 at a sale held at Llanover House, Abergavenny, by Messrs. BRUTON, KNOWLES & Co.

FURNITURE, CHINA AND BRIC-À-BRAC

CHRISTIE'S chief sale of furniture and art objects during June was that held on the 28th, when an afternoon's total of £7,791 was realized.

Amongst the china, interest chiefly centred in an exceptionally fine series of ruby back plates and dishes, sold by the executors of the late Lady Mary Morrison, the thirty-four lots producing the high total of £2,748. The highest individual price was £360, given for a pair of dishes 8 in. diameter, a pair of plates 8½ in.

There were, too, in the sale, a number of examples of Limoges enamel, a plaque painted with the Crucifixion, 9½ in. by 7½ in., by Leonard Limousin, dated 1536, making £340 as against £325 at the Blenheim Palace Sale in 1883, while 700 gs. were given for a pair of Brussels tapestry panels by the early XVIIIth century weaver, J. de Vos, woven with scenes after David Teniers.

In the previous week at the same rooms a pair of James II walnut armchairs made £152 5s.; a James I oak buffet, 4 ft. 11 in. by 4 ft. 4 in., £126; and a Chippendale mahogany commode, 45 in. wide, £199 10s.

Some important pieces of Della Robbia ware appeared at SOOTHEY'S rooms on June 1st. One item, a very fine shrine, 47 in. by 34½ in., made as much as £1,140; a group of the Madonna and St. John kneeling in adoration of the Christ child, went for £410; and £110 was given for a pair of Della Robbia angels, 23 in. high.

On June 12th and following day, SOOTHEY'S sold the contents of 23, Pont Street, the two days producing £2,363. The top price was £130 given for a set of seven mid-XVIIIth century mahogany chairs with pierced and interlaced vase-shape splats and cabriole legs carved on the knees with leaves and with club feet.

Though a total of over £4,000 was realized at a miscellaneous sale held at SOOTHEY'S on June 15th, only three lots made over £100, the majority of the items, though fetching what they were worth, being of moderate interest. The chief lot consisted of a rare pair of apple-green "Kuan Yin" vases of inverted baluster shape, decorated with peonies in white outlined in black on an apple-green ground, 11½ in., which made £1,180. A pair of 4 ft. 6 in. famille rose vases and covers went for £200; £110 was given for an unusual set of six Chippendale mahogany chairs with rectangular backs filled with diagonal railing in the Chinese taste, the seats covered with needlework, on cabriole legs.

At a sale held by Messrs. WOOLLEY & WALLIS of Salisbury at "East Brook," Wokingham, Berks, on June 14th and 15th, six Hepplewhite chairs made £125; a pair of Chippendale candle-stands, £102; while a George II pepper dredger, 1733, went for £10 10s., at 105s. an ounce.

At Llanover House, Abergavenny, Messrs. BRUTON, KNOWLES and Co. obtained £150 for a pair of K'ang Hsi famille verte hexagonal bottles 12 in. high.

ARMS AND ARMOUR

Arms and armour, the property of a Saxon collector, were the feature of a sale held at SOOTHEY'S on June 1st, when a total of nearly £7,500 was realized.

Prior to the sale of the armour, an extensive collection of mortars, the property of Mr. Arthur G. Hemming, was sold, but only two of the fifty-five lots made over £20; a XVth-century one-handed German mortar with four vertical ribs going for £23; and an English XVIIth century bell metal mortar, by Edward Neale, bellfounder, of Burford, Oxford, for many years on loan at the Victoria and Albert Museum, making £2 less.

Mention, too, must be made of a XIIIth century English ivory figure of the Virgin and Child, 7½ in. high, which went for £130. This ivory was excavated about fourteen years ago in what was part of the nuns' burial ground at Romsey Abbey, and was exhibited to the Society of Antiquaries in 1927.

Of the arms and armour, the first item to attract three figures was a Swiss mid-XVIth century dagger with sheath of "Holbein" type, which made £115; while £300 was paid for a rare XVIth century Gothic thrusting sword of estoc type. The outstanding lot, however, was a fine Saxon XVIth century suit of tilting armour which was bought by a dealer who frequently acts for

bought on behalf of the National Art Collections Fund, and will be deposited in the London Museum. This suit was acquired by the late Mr. Redfern in 1877 at the dispersal of the armoury of the Dymokes of Scrivelsby, Lincolnshire, the Hereditary King's Champions. In the opinion of experts there is little doubt that this suit is one of the last built in the royal workshops at Greenwich and dates from about 1640.

THE REDFERN COLLECTION

Apart from the Dymoke suit of armour noticed elsewhere, there was surprisingly little of importance in the extensive collection of works of art and by-gones formed by the well-known antiquary the late Mr. W. B. Redfern, which was sold at SOTHEBY'S rooms on June 20th and 21st, and the total obtained, £1,350, for the 346 lots cannot have approached the sum expended on the formation of the collection. Such collections, however, are seldom a good investment, though the collector is repaid in a way by the many interests aroused and information gathered.

On the second day, for instance, only four lots made over £10, the chief of these being a Charles II silver-mounted coconut cup, the lip, band, stem and foot being of silver, which made £10.

The following will give some idea of the general trend of prices throughout the sale: Ten dated wine bottles, £12 10s.; a collection of seven ivory and bone tobacco raps of the XVIIth and XVIIIth centuries, £15; a scold's bridle or brank of the usual helmet type, complete with lock and key, £21; a pair of XVIIth century scale leather gloves, £11; the Naseby Gloves reputedly worn by a Royalist lady who was at Naseby, £15; a pair of gloves of King Charles I, £13; a pair of Oliver Cromwell's gloves, £9; Charles I tortoiseshell snuffbox, £26; five Royalist tobacco stoppers in brass and copper, £13; another Charles I snuffbox of tortoiseshell mounted with silver, £25; and a miniature of Prince Charles Edward, the Young Pretender, £20.

COINS AND MEDALS

An important sale of war medals and decorations, being the first portion of the collection formed by the late Mr. T. K. Mackenzie, took place at Messrs. GLENDINING'S rooms on June 28th, the 239 lots producing £2,789.

Throughout the afternoon the bidding was brisk and one lot realized as much as £630. This consisted of a group of British and foreign decorations, eleven in number, awarded to Lieutenant-General Sir Lowry Cole, one of Wellington's most distinguished generals. The group included the gold badge and two stars of the Order of the Bath, the gold medals for Maida (1806) and Albuhera (1811), and the Peninsula gold cross with four gold clasps, representing eight battles. The high price of £94 was paid for a military general service medal with ten bars, awarded to Surgeon Archibald Arnott, of the 20th Foot. Apart from its interest as a fine medal to the regiment, this is of great value as a Napoleonic relic, as Surgeon Arnott attended the Emperor in his last illness at St. Helena.



XVIth CENTURY SAXON SUIT OF TILTING ARMOUR. Sold at Sotheby's, June 1st. £3,400

a well-known American collector for £3,400. It was made for a member of the Saxon court, Baron Karl Ernst Freiherr von Schwann, and closely resembles the Holtzendorff armour at Dresden.

An extensive collection of arms and armour appeared in the two days' dispersal of the Redfern collection at SOTHEBY'S on June 20th and 21st, the whole of the first day being devoted to this feature. Prices, however, were low, and the whole 148 lots produced no more than £676.

Only one lot calls for notice, this being the Dymoke suit of armour, which went for the moderate figure of £150. It was



TWO LOUIS XVI SNUFF BOXES Christie's, July 4th

AMERICAN ART SALES

The total for the auction sales held during the season by the AMERICAN ART ASSOCIATION amounted to nearly £700,000, this representing the proceeds of sixty-nine sales. The furniture, tapestry, silver and art objects sold accounted for over half this sum, £404,500; the pictures, £137,200; prints and etchings, £16,150; books and autographs, £129,000; and one sale of medals, £1,800. These sums indicate a distinct improvement in prices generally, while the amount realized for books and autographs is nearly double that of last season.

ART IN THE SALEROOM



JACOBITE GLASSES

Francis Collection

Christie's, July 17th

The highest figure for any single sale was realized by the Gothic and Renaissance art collection formed by Mr. T. F. Ryan, sold in November, which brought nearly £80,000. The Ryan art library and the etchings produced £5,200, so that the grand total for this collection reached about £85,000, an eminently satisfactory sum considering present conditions.

The McCormick art collection, sold in January, was also very notable, the various sales producing £82,000, while the collection of the late Mrs. Benjamin Steen made nearly £5,000.

Another notable dispersal was that of the contents of the New York residence of the late Mrs. Whitelaw Reid, which, sold in May, made just short of £25,000.

The Borgheze gilded silver service, one of the features of the Rockefeller-McCormick collection, brought £11,513. An early XVth century Tournai Gothic verdure tapestry with animals in this same collection went to the Art Institute of Chicago for £3,080; two others of the important tapestries, Tournai Gothic hunting examples after Gilles le Castre, both placed at about 1520, bringing £1,220 each. Among the higher prices in the Whitelaw Reid sale were £800 each, paid for two XVth century Brussels Renaissance hunting tapestries; £640 for an early XVIIIth century Brussels example "Pomona Courted by the Sylvan Deities"; £1,020 for a Gainsborough, a small full-length figure of "Frederick Howard, Fifth Earl of Carlisle, K.G." Paintings in the Stern collection included a self-portrait by Greuze, which brought £2,800, a small fine Watteau, "The Musician," £1,880; and the "Assemblée Galante" of Jean Baptiste Joseph Pater, £1,540. Two fine Louis XV acajou and tulip wood marqueterie pieces, a liseuse by Pierre Garnier, which fetched £800, and a bonheur du jour by Charles Topino, £700, were high prices in the furniture in this sale. In line with the present popularity of drawings was the price of £520 each paid for two little Boucher chalk drawings, "Venus" and "Venus and Love." On May 11th was conducted a sale consisting of only forty-one items, the property of a private collector of New York City. One of these, Raeburn's portrait of "John Lamont of Lamont," brought £5,800; and the other, "Les Bords de l'Oise à Conflans," by Daubigny, brought £1,600.

Another fine Raeburn portrait, "James Christie, Esq., of Durie," brought £4,000 in a catalogue consisting of property from six private collections, including Sir Albert James Bennett, William Dawson and others, sold in November. Romney's "Mrs. Mary Keene," one of the Bennett pictures, brought £3,200. "The Hon. Laura Lister," later Lady Lovat, one of Sargent's rare child portraits, which brought £3,120, was the property of Lady Lovat. Other XVIIIth century British portraits included "Frederick H. Hemming," a recorded Lawrence, in the collection of the late Henry Seligman, sold in March for £3,800. The highest prices in the sale of old masters from the Ehrlich Galleries, April 18th and 19th, were realized for the works of XVIIIth century British portraitists, £2,500 being paid for the charming "Young Gleaner" of Hoppner, and £2,000 for Gainsborough's "Isabella, Lady Molyneux." The highest price brought by a French work was the £3,200 paid for Millet's "The Knitting Lesson," the property of the heirs of the late Levy Z. Leiter, sold January 18th.

A point of particular interest in a sale of paintings, October 26th, 1933, from estates and private collections, was a group of twelve paintings by Monet from the collection of the late

Mrs. James F. Sutton, all of which were purchased from the artist. Of these, "La Cathedrale de Rouen: le Portail" went for £1,420; "Au Bord de la Seine, Vetheuil," £1,300; "Les Falaises d'Etretat, Normandie," £1,100; and "Fleurs," a delightful still-life of flowers in a vase, £820.

Old English silver in the Nowak collection included a rare Queen Anne silver two-handled cup and cover by Simon Pantin, London, 1709, which brought £310. The private collection of fine English furniture, formed by Mr. and Mrs. John F. Talmage, sold November 17th and 18th, included a George I carved walnut claw-and-ball-foot armchair, which brought £500, three Queen Anne carved walnut side chairs bringing £450.

The most important sale of the season in the book department was Part I of the library of the late Rev. Dr. Roderick Terry, of Newport, R.I., May 2nd and 3rd, which reached a grand total of £23,572, and in which uniformly high prices were obtained. The second most important sale in point of amount realized was a catalogue of rare books, autographs, manuscripts and drawings, including the autograph manuscript of "The Star-Spangled Banner," made up from various distinguished sources, sold January 4th and 5th, which brought a total of £20,600. The sale third in order was that of first editions, autographs and manuscripts, collected by the late Mr. and Mrs. William K. Bixby, combined with other property, April 4th and 5th, the total for which was £16,866.



PAIR OF APPLE-GREEN "KUAN YIN" VASES

Sold at Sotheby's, June 15th, for £1,180

The star lot in the Bixby catalogue was a magnificent set of Robertson's "History of the Reign of the Emperor Charles V," London, 1782, from George Washington's own library, four volumes, each with his autograph signature and bookplate, which fetched £1,540. A collection of nineteen letters and documents relating to the surrender of General Johnston to General Sherman, from the files of the former, brought £600. The price of £520 obtained for Hawthorne's "The Scarlet Letter," first issue, first edition, a presentation copy from the author, in the same catalogue, established a new record for that item.

In the collection of Paul Hyde Bonner, sold in mid-February, a copy of the "Visions of the Daughters of Albion," by William Blake, one of two extant copies with the plates superbly finished by William Blake in opaque pigments and water-colours, brought £1,040, and a copy of Poe's "Poems," second edition, went for £680. In a one-session sale of books and autographs from the collection of the late James B. Wilbur, of Manchester, Vt., sold October 20th, appeared George Washington's own copy of Tyler's "The Contrast," published at Philadelphia by Prichard and Hall in 1790, which rose to £620 before it was knocked down.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 83. MR. A. HOSKINS. ARMS ON CHINESE PORCELAIN EWER, *circa* 1780.—Arms: Quarterly: (1) England impaling Scotland; (2) France; (3) Ireland; (4) Hanover; in chief a label of four points, each charged with a cross crosslet, the whole surrounded by the Garter with motto "Honi soit qui mal y pense," and surmounted by the coronet of a Prince of Great Britain and Ireland. Supporters: Dexter: A lion rampant crowned or, charged on the breast with a label as in the Arms Sinister: An unicorn argent, horned and hooved, gorged with a coronet, and with a chain reflexed over his back, all or and similarly charged on the breast with a label as in the Arms.



This ewer formed part of a service made, *circa* 1780, for H.R.H. Prince William Henry, 1st Duke of Gloucester and Edinburgh, K.G.; third son of Frederick, Prince of Wales, by Augusta, daughter of Frederick Duke of Saxe Gotha. Prince William Henry was born November 14th, 1742, and on November 19th, 1764 was created by his brother George III, Earl of Connaught and Duke of Gloucester and Edinburgh; Colonel of the 1st Foot Guards and a Field Marshal in the Army; he married privately at her house in Pall Mall, September 6th, 1766, Maria, widow of James, Earl Waldegrave, and a natural daughter of the Hon. Sir Edward Walpole, K.B., by Dorothy Clements of Durham, a milliner's apprentice; he died, aged 61, at Gloucester House, London, August 26th, 1805.

The service to which this ewer belonged remained at Gloucester House until disposed of at the sale of the effects of H.R.H. George, Duke of Cambridge, K.G., in 1904.

A. 84. MESSRS. FRANK PARTRIDGE. ARMS ON A PAIR OF CHIPPENDALE CABINETS, *circa* 1760.—Arms: or, on a chevron between three cinquefoils azure, as many escallops argent, on a chief gules a griffin passant of the third.

These are the Arms of Hawkins of Marsham, co. Beaks. It is regretted that the actual owner cannot be identified.

A. 85. MESSRS. YAKOUBIAN BROS. ARMS ON WOVEN OLD ENGLISH HAND-TUFTED CARPET.—It is regretted that no information can be given about the so-called Coat of Arms on the carpet. It is probably purely imaginative, and could not possibly belong to any family in the United Kingdom.

A. 86. MESSRS. CHRISTIE'S. ARMS ON NEEDLEWORK ANTEPENDIUM, XVIIth century.—Arms: Quarterly: (1) and (4) Grandquarters: The Arms of France and England quarterly; (2): Or, a chevron gules, Stafford; (3) Azure, a bend argent between six lions passant or, de Bohun; the whole surmounted by a ducal coronet.

These are probably intended for the Arms of Humphrey de Stafford, 6th Earl of Stafford, K.G., who was created September 14th, 1444, Duke of Buckingham, with precedence before all Dukes whatsoever next to those of the Blood Royal, by reason of his near alliance in blood to the Royal Family, his uncle Thomas, 3rd Earl of Stafford, having married the Lady Anne, daughter of Thomas of Woodstock, Duke of Gloucester. The Duke was killed under the Banner of Lancaster at the Battle of Northampton on July 7th, 1460, and the Dukedom ended on the death of Edward the 3rd Duke, who was executed on Tower Hill, May 17th, 1521. The Arms were probably added to the Antependium by Sir William Howard, K.B., 1st Viscount Stafford, who married in 1637, Mary, sister and sole heir of Henry, 5th Baron Stafford, and the ducal coronet at a still later date.

A. 87. MRS. EDWARD GREEN. ARMS ON CHINESE PORCELAIN PUNCH BOWL, *circa* 1765. Arms: Gules, an arm embowed, vested argent, cuffed sable, the hand holding a balance between three garbs or; on a chief barry wavy of four, argent and azure, a cloud proper radiated or, between two anchors of the last, the arm descending from the cloud. Crest: Two arms embowed proper issuing out of clouds of the last, holding in their hands a chaplet of wheat proper. Supporters: Two stags proper attired or, each gorged with a chaplet of wheat of the last. Motto: De misterio listorum sigillum.



These Arms were granted by Robert Cooke, Clarenceux, 8 November, 32 Eliz. 1590, to the Worshipful Company of Bakers, and the Punch Bowl must have been made about 1765 for that Company.

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ITALIAN PRIMITIVES IN THE MARINUCCI COLLECTION IN ROME

BY W. SUIDA



THE NATIVITY (PREDELLA)

Collection Marinucci, Rome.

By Bicci di Lorenzo

THE collection of which some account is given below is fairly comprehensive. I propose to deal rather fully with several examples which are of special interest from the point of view of the history of art, taking them as they come, in no particular order.

A small roundel on poplar with a total diameter of 22.3 cm., or 18.5 cm. for the field of the painting, bears a half-figure representation of Christ in the act of blessing. He wears a rose-coloured underdress and a blue mantle with a green lining. His right hand is raised in blessing; of the left hand only four fingers are visible, clasped over the book which it supports. The gold background and the halo with rosettes and cross are well preserved. It is plain that we have here a fragment of a larger whole, and we shall not go far wrong in assuming that this little medallion was originally in the frame of an altarpiece, in fact, that it was let into the gable above the central panel of a polyptych. We have other examples of this kind, *e.g.*, on the five-fold altarpiece of the Madonna and saints in half-figure in the museum of the Opera of Santa Croce in Florence. As H. Thode¹ was the first to recognize many years ago, this altarpiece is certainly a work by the hand of Giotto himself. A few later critics, including O. Sirén², follow

him in this attribution. All the closest parallels to the little Marinucci panel also lead us to the immediate vicinity of Giotto. These are the medallion on the ceiling of the Arena Chapel in Padua; the analogous representation on the crossing of the arms of the crucifixes in Padua and in the church of the Ognissanti in Florence; lastly, the magnificent large panel in a private collection in Florence, which I was the first to publish as the centre of an altarpiece that was most likely at one time in the Peruzzi Chapel in Santa Croce³.

The blessing hand, in silhouette free of the body of Christ, occurs most noticeably on the two crucifixes mentioned above. In the case of many of Giotto's paintings we shall perhaps never be absolutely certain how much was his own work. Who could now define accurately all the gradations between paintings designed by the master and executed under his eyes, and those works which he carried out entirely himself? In spite of a certain sketchiness in some parts, the little roundel which we are considering possesses a monumental dignity which gives it an actually imposing appearance in strong contrast to its small scale. At the present day it is superlatively important to demarcate correctly the full range of the work which Giotto organized and inspired, for this is the only way to grasp how rich he was in artistic invention.

¹ H. Thode. "Giotto," 1899, p. 138.

² O. Sirén, "Giotto," Stockholm, 1905, p. 97, ff.

³ The Burlington Magazine, Oct. 1931.



CHRIST BLESSING (Roundel on poplar) School of Giotto

There is no difficulty in identifying the author of a small picture representing Christ on the cross, with St. Mary and St. John at the sides, and the Magdalen kneeling at the foot. He is Allegretto Nuzi,⁴ the well-known painter of Fabriano. We have accurate information concerning his life and activities from 1346 to his death in 1374. The closest analogy to the little Crucifixion in the Marinucci Collection is afforded by the similarly designed picture in the Berlin Museum, which is also enclosed by a pointed gable. The pendant of the Berlin picture, which originally belonged to the same diptych, bears the artist's full signature. There cannot be much difference in date between the Berlin picture and that in the Marinucci Collection. The forms of the latter are rather fuller, as can be seen most markedly in the figures of Christ and the Madonna. Perhaps the picture in the Marinucci Collection is, on the whole, to be regarded as a rather more mature rendering of the same subject.

The authorship of the very charming predella with a representation of the Nativity on a panel of poplar, measuring 17.4 cm. by 50.1 cm., can also be decided without hesitation. In the Fogg Art Museum in Cambridge, U.S.A., there is an exactly similar composition by the prolific Florentine artist, Bicci di Lorenzo.⁵

⁴ Cf. Raymond van Marle's "Italian Schools of Painting," V., 1925, p. 142.

⁵ Illustrated by R. v. Marle, "Italian Schools of Painting," IX, 1927, p. 26.

In the middle there is the stable at Bethlehem, with the cave, the ox and the ass; on the right a section of landscape with the shepherds and their flocks; on the left a town, of which the enclosing wall with its fortified towers slopes into the background. In this case the relationship between the pictures seems to be that the picture in the Marinucci Collection belongs rather to the trecento in type, that in Cambridge to the quattrocento.

Another fragment of a predella in the same collection shows the fully developed Florentine quattrocento in its most entrancing aspect. Seldom has the charming legend of St. Nicholas of Myra, who as a young man secretly dowered three poor girls in order to enable them to marry, been represented with such bewitching grace as in this predella (on poplar, 33 cm. by 54.5 cm.). We find here Fra Angelico's sensitive feeling for beauty and his magic colour sense, combined with the naïve undiluted naturalism which is characteristic of Fra Filippo Lippi and also of Pesellino. We cannot doubt that the latter is the author of the predella.



THE CRUCIFIXION

By Allegretto Nuzi



PREDELLA PANEL, THE LEGEND OF ST. NICOLAS OF MYRA

By Pesellino

panel. The three little round heads of the girls lying in the wide bed are very characteristic of his style. So is the delicate and yet spaciouly solid architecture; and so, too, is the young saint in his silvery blue, gold embroidered dress with the wide halo framing his curly fair hair. Thanks to the perfect state of preservation of the picture, its full beauty is apparent. We certainly have here a rather early work by Pesellino in which Fra Angelico's influence can be traced more clearly than in most of the other works by this artist.

In his simple bust portraits Antonello da Messina shows a power of characterization which borders on the marvellous. Such types as the "Condottiere" in the Louvre, the "Humanist" in the Castello Sforzesco, the "Man" in the Borghese Gallery, or the kindly "Old Man" in Cefalu stamp themselves indelibly on one's memory. A painting on cedar, measuring 29 cm. by 22 cm., deserves to be set beside these. It represents a youngish man, beardless, as was the fashion of the day, with very peculiar, markedly plain features. His small eyes, half concealed by the tired eyelids, with light pupils, are turned toward the spectator. The nose and

jaws are large and heavy; he wears a cap and coat of a brownish red hue. The skin is as yellow as parchment. The swelling underlip is parted from the chin by the shadow below it; while the thin, vertical light red strokes that define the upper lip afford a gentle transition to the region above. The shadows are grey, occasionally tinged with red. All the certainly dated portraits by this artist belong to the last years of his life, *i.e.*, one portrait in Berlin, 1474; the "Condottiere" in the Louvre, 1475; the "Man" in the Trivulzio Collection in Milan, 1476; lastly, according to an old account, the second portrait with a landscape background in Berlin, the date on which is now illegible. Although these works were all produced within a few years, they seem to show very remarkable differences in style. The picture in the Marinucci Collection comes next to the painting of 1474 in point of design, but is decidedly older. It represents the earliest phase of the great Sicilian's portraiture which is known to us. Chronologically it must come nearest to the portraits in Cefalu, in the Borghese Gallery in Rome and the Johnson Collection in Philadelphia.



CHRIST BLESSING

By Carlo Crivelli

Two well-preserved little panels by Carlo Crivelli represent in half-figure Christ in the act of blessing and St. Peter. Both pictures are the same height, 29.5 cm.; the panel with the half-figure of Christ is 26 cm. wide, that with the half-figure of St. Peter 22 cm. It is quite obvious that we have here the central panel and one side panel of a predella which originally consisted of thirteen panels. The quality of both pictures shows beyond doubt that they are by the artist's own hand. The design is carefully drawn in the manner characteristic of Crivelli. Also the peculiar treatment of the flesh tints with sanguine, white high lights and the greyish green drawing showing through, is particularly characteristic of his work.

As regards the date, we have here works of Crivelli's maturity, not earlier than 1475, possibly rather later. The altarpiece to which the pictures originally belonged must have been broken up at an early date. It is at present impossible to ascertain whether other portions of the same altarpiece are still in existence, and, if so, where they are. These two predella panels assuredly did not belong to the Monte Fiore altarpiece, the component parts of which are dispersed among many collections.⁶ It is a fact that Christ and the

twelve apostles were represented on the predella of the Monte Fiore altarpiece. But these little panels, most of which still exist, are of a different size, measuring 28 by 21 cm. Then a second picture of St. Peter (formerly in the Kleinberger Gallery in New York) is included among the extant parts; lastly, the style of our panels is obviously later than that of the Monte Fiore altarpiece. By the side of the muscular St. Peter, in violent action, with strongly marked features, who is represented on the picture before us, the figure of the Monte Fiore altarpiece looks nearly tame and feeble. It would be well worth while to examine extant paintings by Carlo Crivelli to see whether there are any that may be related to our two predella panels.

I should like to close this account of the early pictures in the Marinucci Collection with a remarkably attractive work by Vittore Carpaccio. The panel measures 41 cm. in height and 34.5 in width. It represents the lovely figure of a young girl martyr wearing a rich brocade mantle over a rose-coloured underdress. She holds a palm in her right hand, and a vessel in her left. Two hovering angels are



ST. PETER

By Carlo Crivelli

⁶ Franz Drey, "Carlo Crivelli," Munich, 1927, p. 125, ff.



A YOUNG MARTYR

In the Marinucci Collection in Rome

By Vittore Carpaccio



DETAIL OF CARPACCIO'S "MARTYR" ON PREVIOUS PAGE

holding a crown over her head above the disc-shaped halo. She is looking down at the smaller figure of a kneeling ecclesiastic dressed in a black gown, who, with devoutly folded hands, gazes up at her. The two figures are set in a landscape of entrancing richness. A narrow brook winds through the valley, in one place broken in its course by rough precipitous rocks, in another washing gently sloping terraces and the foot of smiling hills. We see a mower with his scythe, a shepherd resting, a young countryman gazing at his own reflection in the clear water of the running brook. On the narrow path near the rocks there are the small figures of travellers. A dog, a heron, a little hare, a lizard and other creatures are seen on the ground, which bears a few plants, clearly delineated. There is no doubt at all that we have here a rather early work by Carpaccio. The young martyr may be compared with the St. Anastasia on the polyptych at Zara. The figures and the treatment of the landscape recall "The Flight into Egypt" in the Kahn Collection in New York. There, too, the

Madonna is wrapped in a brocade mantle, just as the young martyr is here. The "St. Ursula" of 1491 in the Academy at Venice is more decidedly statuesque in character. Yet there are several connecting links between the pictures of St. Ursula and our panel. The dark-robed donor in the painting of St. Ursula's martyrdom may be well compared with the little figure of the boyishly devout ecclesiastic, both in her pose and in the setting of her lighted profile against the dark dress of another figure which is standing further back. Of course, the details of Carpaccio's later works contain many similar features. But this does not affect the impression that we have here an indubitably early work by this delightful great master, a work which may be placed in the 'eighties of the XVth century. For, as Ludwig and Molmenti have already proved, Carpaccio was born about 1455. But we have no dated work before 1490. So our little painting gains in historical interest from the fact that for reasons of style it must be put a good deal earlier. Carpaccio's individuality was probably plainly asserting itself as early as 1480.



PORTRAIT OF A MAN

By Antonello da Messina

The Antique Dealers'

at

GROSVENOR HOUSE

Fair

FURNITURE



FROM Friday, September 21st, to October 13th, the well-known skating rink at Grosvenor House will be given up to an Antique Dealers' Fair, and it is proposed, here, to say a few words about the Fair and its objects, and also about "antiques" in general.

The taste for works of art of the olden time, without adding a new word to the English vocabulary, exactly, has promoted "antique" from adjective to noun, and, in doing so, has coined a portmanteau word of exceedingly wide capacity, containing, as it does, furniture, clocks, silver, pottery, porcelains, needlework, tapestry, pictures, glass, and a host of other things which figure under the generic title of bric-à-brac. They have, in common, the stipulation that they shall be works of art, as, without this proviso, old clothes, hats, or shoes would become "antiques"—which they are. It must be understood, therefore, that the noun "antique" is used there in a restricted sense.

The next point is to explain why this is a Fair, and not an exhibition, or, to put it in another way, where the former differs from the latter as far as works of art are concerned. At the outset the Fair will be far wider in its scope than any exhibition, as it is proposed to empty the entire Antique portmanteau in Grosvenor House in a series of stalls, or booths, each containing the wares of the particular stallholder. Secondly, with the usual type of exhibition, the articles shown are generally rare and costly, far beyond the purses of any other than millionaires and, as a rule, they are not for sale. Also, they remain unchanged and undisturbed during the duration of the exhibition, and the visitor with a noticing eye can exhaust the show at one visit. The Fair will be, in reality, a number of shops under the one roof, something akin to Old Cheape of bygone days when the ancient mercers congregated there, cheek by jowl, the only difference being that in Grosvenor House there will be no leather-lunged 'prentices bawling out "What d'ye lack" in a deafening chorus. Perhaps, in this respect alone, the decay of the old-time apprenticeship is to be commended. The Fair—or, rather, its wares—will be changed as soon, or as often, as they are sold, so there will be something new to be seen at each visit.

The principal aim, broadly speaking, is a commercial one; to encourage and to stimulate the taste

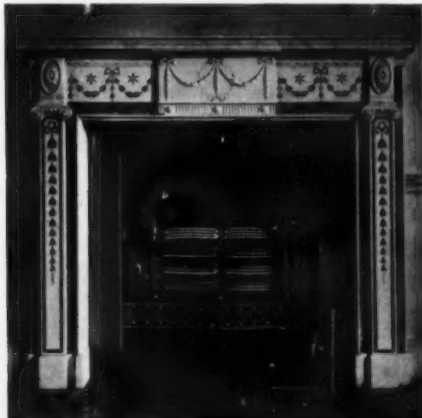
for the things of the past, in the furnishing and beautifying of the home. It has been said that he who talks "antiques" is really preaching only to the converted, but is this really so? Are no proselytes to be made, in these days of stress? Does the term "antique" really connote high prices beyond the means of the middle classes? It is hoped that this Fair will answer both propositions in the negative. There is also an educational aspect of this Fair which, alone, may render its inauguration worth the while.

Among its other aims this Fair is really a challenge to the so-called "Modern Cult." Putting the matter on its lowest plane, we expect the things we buy for our home to be durable as well as beautiful. With furniture this is of the highest importance. I would prefer to invest my money (of which there is very little these days) in the purchase of something which has persisted for a hundred years or more, rather than to take any maker's assurance, even if given with hand on heart, that *his* furniture will last for the same space of time. One thing is certain: my descendants may have a difficulty in getting the guarantee enforced from that factory. There is that annoying proviso known as "fair wear and tear" which may step in. In this Fair, it is one of the stipulations that nothing shall be shown that is younger than this space of a century, and this is a test of duration which could not be applied to the generality of modern products. The average furniture maker of the present day expects to supply "repeats" well within his own lifetime, and he would style it "bad business" to produce for eternity. After all, this is a very long time, other than to the theologian.

This leads to another point; that of workshop tradition, all the more important because it is seldom, if ever, taken into account. Apart from the antique which exists and has survived the years between, furniture making, in England, falls into three classes; (1) frank reproductions of the old, (2) copies from the antique with variations or alterations of lines or functions, and (3) the frankly "modern," where makers attempt to break away from all tradition and to produce—not evolve, as evolution implies something antecedent—furniture which is entirely novel. A few words about each may be of service, especially as one can elucidate what is meant by the word "tradition" at the same time.



1. OWEN EVAN-THOMAS, Ltd.
London



2. STAIR & ANDREW, Ltd.
London and New York



3. STAIR & ANDREW, Ltd.
London and New York

The ANTIQUE DEALERS' FAIR



4. JAMES A. LEWIS & SON, London



5. S. W. WOLSEY, Ltd., London



6. LEONARD F. WYBURD, London



7. HUBERT GOULD, London

It is often stated that the furniture of bygone centuries cannot be made at the present day, and this is true to a far greater extent than many imagine, although the assertion needs some explanation and qualification. On the other hand there are many who acclaim, as one of the triumphs of the XXth century, that we have superseded the older, cumbrous and costly methods by others which are quicker and cheaper. This is a dangerous half-truth which is, more often than not, utterly false. A tailor will tell you that cheap cloth is a substitute for the better article, but, like most substitutes, is inferior. True, it may be said that few can afford to buy the best, and, in the absence of the cheap, cannot buy at all, yet that is no justification for imagining that the one is as good as the other. It is a significant thought that only those who can afford to buy a new suit every week get the cloth that will wear for ever, while those to whom a visit to the tailor, however cheap, is, at the best, a biennial affair, get a material which will be out of shape in one month, and shiny and threadbare in six.

In the olden days timber was of finer growth than any maker could afford to-day. It is still procurable, but few will pay the price. To the greater number, obsessed with the idea that everything is cheap at the present day, the filling of an upholstered chair (which is invisible until the chair is stripped) may just as well be common fibre as well-curled long horsehair. The former is the modern "substitute" for the needless extravagance of the other. We are "up to date" with fibre, but "old-fashioned" with the horsehair. That the former will not last, while the latter will endure for our children, matters very little. We are here to-day and gone to-morrow and the children, if any, can take care of themselves when the time comes. This is a Great War legacy—the war which was to end all wars.

In the olden days timber was carefully stacked and seasoned by the atmosphere over a space of seven or more years; nowadays the kiln or the fan does the same in a few weeks. Still worse, steam-drying does the job in a few days, and, at the very bottom of the scale—or should it be the pyramid, as the base is so very much larger than the apex—is the maker who does not bother about seasoning his timber at all. It is here where the old-time shop tradition comes in. The word itself is difficult to define exactly. It is more like an inherited atmosphere than anything else. It is rarely acquired in one generation, and, when found, it permeates everywhere, from master to man; even to shopboy. A cabinet workshop, with a fine tradition, will not use bad or unseasoned wood, will not scamp work, has a subconscious eye for good lines and just proportions, and fine results come almost automatically. With such a shop I can get what I want with the roughest of working drawings, or even sketches, whereas with another, devoid of this tradition, a drawing made with the precision of an engineers' draughtsman will be so much time wasted. The designer can live in the shop, and, short of doing the actual work himself, the result will still be failure. When we remember that all the furniture to be seen in this Fair is really the Darwinian Survival of the Fittest, it can be asserted, without fear of contradiction, that it has all been made in shops possessed of this fine tradition. When we compare these examples with modern furniture, therefore, we are really pricing or measuring paste with a diamond rule; the two are poles apart. Antique furniture, from the view-points of design, proportion, timber, construction and general durability must be the best furnishing proposition, and the proof is that it has survived for a century, at least, in spite of neglect at several periods in its history.

Next in order comes the so-called reproduction of the antique. Unfortunately, the generality of reproductions only imitate; they do not reproduce. Every creator of an art work knows this. The copy loses, and must lose, all spontaneity. Ask a painter to make a replica of his own picture and note the result. With the original he was not fettered; he could do what he liked, in reason, but with the copy he is circumscribed by what he has done before. It is the same with furniture. It is difficult enough if the work be entrusted to a shop with a fine tradition; with another, devoid of this quality, the copy is doomed to failure at the outset. As with the antique faker, who refuses to spend a lot of time to deceive a real expert, as he knows that very few exist, so he can afford to take the chance, the average shop realises that equally few are competent critics of a good copy, so anything is regarded as good enough, provided that it is something like the original.

This seems to be a good opportunity to say something of that bar-sinister relative of the antique, the fake. It is said so often that if it takes a rare expert to tell the difference between the genuine and the spurious, the one must be as good as the other, for all practical purposes. Apart from the fact that the fake is usually sold at the genuine price—it would be both suspicious and uncommercial to do otherwise—there is an important difference, whether the fraud be detected or not. In nearly every instance the forgery is made with inferior unseasoned timber, and the quality, or lack of it, of the workmanship corresponds. In addition to all this, the act of "faking"—which is maltreating with acid, the "chipper," the wire-brush or by other violent means—



8. GREGORY & CO., London



9. LITCHFIELD & CO., Ltd., London

FAIR GROSVENOR HOUSE

really shortens the life of a piece which, even before this pernicious "treatment" could not be compared with an original in point of durability. Is not the argument of the "pro-faker" much the same as saying that a patient cannot have a certain disease because the doctor has failed to diagnose it?

Of the furniture produced on what is known as "on antique lines"—some of it may be good and even show genuine inspiration—the general run is too much like a copy of an Andrea del Sarto, "with improvements by the copyist" for my taste. I am not saying that all antique furniture was fine; I have seen too much of the other sort to make such a statement, but what has survived has done so just because of its good qualities. When we examine the pieces which have persisted, as a rule, we must recollect that time, and the appreciation of people, has done much the same as the horse or dog breeder, or the pigeon fancier does; he has allowed only the best to survive and has extinguished all the rest.

It is only right that the designer of furniture should fetter himself with tradition, and to a very large extent. Had Beethoven or Schumann disregarded all that had gone before, in the building up of the science of music, both would have been mere noise-makers, not great composers. Even originals, such as Ravel or Debussy, are still traditional to a far greater extent than even many musicians really appreciate. It has been left to the so-called "modern" composers—one need mention no names, as the average wireless outfit disgorges them weekly—to punctuate the difference between music and noise. Speaking as a designer, I have found this fettering of tradition a salutary education, however vexatious it may have been at the outset.

The above brings one, naturally, to the so-called "Modern Cult." First of all, I regard many of these self-styled "designers" as disguised thieves, stealing from the past and fiercely denying the fact. To take good, honest Windsor chairs, the evolved products of centuries, the makers of which have succeeded in making something good yet quite inexpensive—all honour to them—and to tiger-stripe these chairs in crude and blatant reds, yellows, blues and greens (I have seen this done more than once), is not being "original" but only beastly. There are others who appear to be really sincere, but, as a rule, they start with the initial handicap of knowing very little of tradition (they scorn it), and still less about the possibilities, and limitations, of the materials they use. The results are, in nearly every case, that their furniture is either needlessly expensive (which is an artistic crime when due to ignorance alone) or it is doomed to early decay owing to want of knowledge of processes and technicalities. To give a concrete instance of this, I knew one designer who demonstrated his "originality" by devising some window curtains made of Niger leather, bookbinder-tooled. Such a thing had never been done before, and would never have been attempted by any practical man acquainted with the possibilities, and the limitations, of leather. The inevitable result was that these curtains—which looked very charming when they were new—perished and cracked to pieces before six months were out.

Speaking of antique furniture again, there is one charm which modern furniture cannot duplicate, and that is the surface appearance and mellow tone which age only can give, and in this Father Time refuses to be hurried. Light will bleach walnut, mahogany or oak, but in a kindly fashion. The direct rays of the sun will do the same, but in a brutal way; it will take out all the colour and leave the wood opaque. Still more savage is the faker's acid, especially when reinforced with mud from the street, both used to "antique" the unhappy piece of furniture and to shorten its life.

To say that furniture comparable with that of the XVIIIth and XVIIth centuries CANNOT be made at the present day is nonsense, but one must not under-rate the difficulties. If one is prepared to select really fine timber, of ample growth and of good texture, and figure and season it carefully for seven years or more; if one will employ a fine designer and give him ample time to get really inspired, in addition to further time to prove his creation by trial and error, even to the making of models in deal, so that he can judge his proportions in a three-dimensional way; if one will select a shop with fine traditions, where machinery only saves labour and not hands skill (there are still a few left, but they are fast dying out, killed by the mass producer); and if one will afford the time the problem can still be solved, but these "ifs" will be found to be very costly indeed, and, in the price of a good but modest piece of antique furniture, many of these "ifs" with their cost will be found to be included without charge.

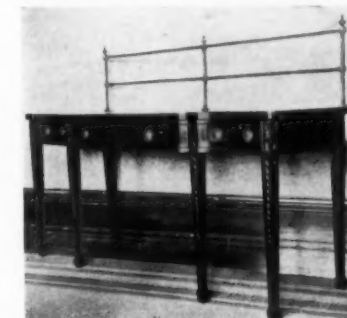
To this charm of antique furniture one is either sensible or insensible, but even some of the recalcitrant may be converted after a visit to the Fair. One can only hope so, at least. The appeal may be of no avail, as there are still some who really prefer a Vin Ordinaire to a fine Pontet Canet, but education, thank goodness, is always upwards. However, in the words—or should it be the tune—of Conigsby Clarke, "Come to the Fair" and make the experiment. H. C.



13. W. WILLIAMSON & SONS, Guildford



14. ALFRED BULLARD, London



15. W. LEE, Harrogate



16. CECIL MILLAR, London



OWEN EVAN-THOMAS, Ltd. London



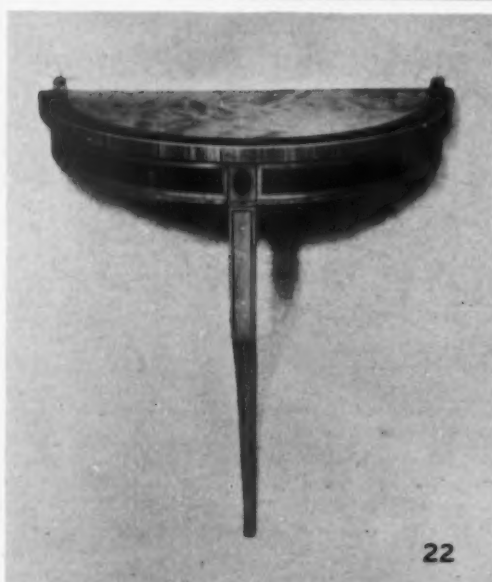
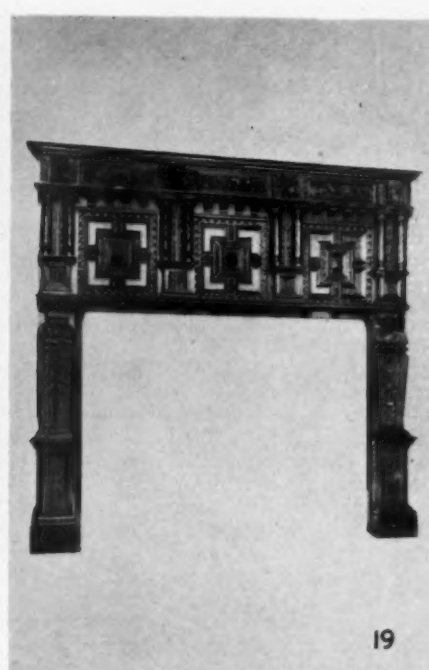
11. J. P. CORKILL, Huntingdon



12. LENYON & MORANT, Ltd. London & New York

FURNITURE AT THE ANTIQUE DEALERS' FAIR

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FURNITURE AT THE ANTIQUE DEALERS' FAIR

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THE FURNITURE EXHIBITS

AS this issue of *Apollo* will appear before the opening of the Antique Dealers' Fair, it will be obvious to our readers that we can only attempt to give a general idea of the wide scope of the exhibits, and that for a full appreciation of their design, colour and condition, more than one visit to the Fair itself will be desirable. Meanwhile the following brief notes may be of interest.—*Editor*.

- *1. A small rare Queen Anne card table of laburnum wood, with concertina action, with pockets for counters. Owen Evan-Thomas, Ltd., London.
2. A fine example of an Adam mantelpiece of white and coloured marbles in the Pergolesie manner. *Circa* 1780. Stair & Andrew, Ltd., London and New York.
3. An unusual Chippendale fret silver table with herring bone inlay round the top. Stair & Andrew, Ltd., London and New York.
4. An old Chinese Chippendale mahogany china cabinet on stand. *Circa* 1765. James A. Lewis & Son, London.
5. Coffret with tracery on all four sides, 13 in. wide. S. W. Wolsey, Ltd., London.
6. A William and Mary oak table of fine quality. Leonard F. Wyburd, London.
7. A finely carved mirror in limewood. *Circa* 1750. Hubert Gould, London.
8. A fine carved oak Elizabethan refectory table. Gregory and Co., London.
9. One of a pair of carved and gilt Chippendale wall appliques fitted for three candles in each, as shown in Chippendale's book; 3 ft. 6 in. high. Litchfield & Co., Ltd., London.
10. An interesting oval Adam mahogany wine cooler, with original brass handles. Size 2 ft. 8 in. by 1 ft. 9 in., height 1 ft. 8 in. Owen Evan-Thomas, Ltd., London.
11. A charming Sheraton period mahogany desk with tambour top. S. P. Corkill, Huntingdon.
12. A fine example of a Queen Anne chair, with the original petit point covering. Lenygon & Morant, Ltd., London and New York.
13. A beautiful example of late XVIIth century tall case inlaid clock, movement by Joshua Hutchin. Height, 6 ft. 8 in. W. Williamson & Sons, Guildford.
14. Carved mahogany Chippendale armchair. Alfred Bullard, London.
15. A serpentine fronted Hepplewhite side table, carved legs. W. Lee, Harrogate.
16. A fine mahogany Hogarth armchair of good quality and colour. Cecil Millar, London.
17. A very fine walnut card table of Queen Anne period, showing detail of carved leg. Mawers, Ltd., London.
18. An unusually fine Chippendale tripod table. Stair and Andrew, Ltd., London and New York.
19. An early XVIIth century carved oak mantelpiece of fine quality from a royal palace near Newmarket, dated 1624, in perfect condition. Hotspur, Ltd., London.
20. Fine early Georgian mirror. Keeble, Ltd., London.
21. A small Chippendale mahogany bureau bookcase. A. G. Lock, Esher.
22. A fine quality satinwood bracket table, inlaid with various woods. Stair & Andrew, Ltd., London and New York.
23. A very fine William and Mary Kingwood and walnut bureau. *Circa* 1690. The Kent Gallery, Ltd., London.
24. A Sheraton inlaid mahogany bracket clock on the original bracket. Maker: Richard Ganthony. Hubert Gould, London.
25. A small oak side table of rich colour on baluster supports. XVIIth century. Pair of altar candlesticks, early XVIth century and alms dish, 1680. Pewter. S. W. Wolsey, Ltd., London.
26. A fine Queen Anne walnut bureau bookcase. Rice & Christy, London.
27. A very fine gilt convex mirror with cut glass pans and drops to the arms. *Circa* 1785. Stuart & Turner, Ltd., London.
28. A mahogany two-leaf table of good colour. W. Williamson and Sons, Guildford.
29. A small bracket clock of ebonized pearwood on the original bracket. Original movement by Christopher Pinchbeck (1690-1732). Owen Evan-Thomas, Ltd., London.
30. A very rare Stuart canted front oak open buffet, with applied ornament; fine colour, original condition. Gregory & Co., London.
31. A rare Chippendale small mahogany chest, with drawers at each end and with original gilt mounts. Owen Evan-Thomas, Ltd., London.
32. Small walnut bureau bookcase. *Circa* 1710. With original bevelled plate mirror. Stuart & Turner, Ltd., London.
33. Fine quality Sheraton satinwood sofa table, having cross-banded top. A. G. Lock, Esher, Surrey.
34. Oak chest of drawers with mouldings in conventional geometric forms (XVIIth century), with contemporary pewter. A box base armchair opening on wire hinges in centre of seat. S. W. Wolsey, Ltd., London.
35. One of a set of twelve carved Chippendale mahogany chairs. Litchfield & Co., Ltd., London.
36. A very fine carved claw and ball leg mahogany Chippendale card table. W. Williamson & Sons, Guildford.
37. An olive wood inlaid lace box, 1 ft. 5 in. by 1 ft. 1 in., interior lined with old silk. W. Williamson & Sons, Guildford.

* These numbers correspond with those on the illustrated pages.

CERAMICS AT THE FAIR

The illustrations referred to below will be found on pages 134 and 135.



FOUR DERBY PEACOCKS

Lorier Ltd., London

THE earliest of the ceramic exhibit here illustrated is a black-figure amphora (No. 8), the property of Spink & Son, Ltd. It is Attic work of about 530 B.C. and depicts a meeting between Hermes and Iris, the messengers of the gods. To the same firm belongs a fine Græco-Buddhist head (No. 2) in hornblende schist, 12 in. high, which came from Takht-i-Bai, near Peshawar, on the North-West frontier of India; this may be ascribed to the second century A.D.

John Sparks are showing a remarkable seated figure of a Lohan (No. 3), 4 ft. high, a work of the Ming dynasty (1368-1643), decorated in green, yellow, turquoise-blue and aubergine glazes, as well as a dark green jade carving (No. 21), of the Ch'ien Lung period (1736-95), representing two figures, probably a sage and a boy attendant, beside an altar. Two white jade carvings of the same period are also here reproduced; these are from Charles Nott, Ltd., and depict respectively (No. 5) a pair of fish symbolising wealth or fecundity and (No. 20) a divinity on a dragon with a child at her side. Chinese porcelain of the transition period at the middle of the XVIIth century is represented by a pair of vases (No. 15), belonging to Sydney L. Moss and painted in *famille verte* enamels and underglaze blue with women and children playing in gardens. H. R. Hancock contributes (No. 19) a pair of *famille verte* covered jars with panels of floral decoration and (No. 13) a pair of dishes with panels of *famille verte* decoration in reserve on a ground of brilliant *rouge de fer*.

Of the type of Chinese porcelain, decorated in China for the European market and usually known by the inaccurate designation of "Chinese Lowestoft," two interesting specimens are shown by the Century House Galleries. One (No. 17) is a bowl of about 1770 with the arms of the Worshipful Company of Cutlers; the other (No. 9) is a covered vase with the arms of FitzRoy impaling Cosby. It was made about 1755-60 for Elizabeth, daughter of Colonel William Cosby, Governor of New York, and widow of Lord Augustus FitzRoy. The last named was the illegitimate grandson of Charles II, but either the ignorance of the Chinese painter or the wilfulness of Lady Augustus when ordering the vase has succeeded in veiling this uncomfortable fact by the suppression of the baton sinister from the Royal Arms.

Turning to English pottery, we may mention an example of unusual interest belonging to Harry Armstrong. This is a mug of Fulham stoneware (No. 14) of a not uncommon type in itself, but bearing decoration painted outside the factory in the style of the painting on Staffordshire saltglaze. Under the handle are the initials A. M. L. and the date 1739, but this date is too early for a Staffordshire saltglaze painter, so far as we know, and it seems more probable that the mug was decorated in Holland. Early Meissen porcelain is known with decoration of the same type, but it has not hitherto been found on a Fulham specimen.

The name of Ralph Wood, of Burslem, has been associated with the popular "Toby jugs," two examples of which, in the possession of L. J. Wickes, are illustrated in No. 6, together with a similar object, belonging to the same owner and modelled in the form of Bacchus and an infant satyr seated on a barrel which is decorated in relief with portraits of George III and Queen Charlotte. Ralph Wood's name has also been connected with the figure exhibited by Hyam & Co. (No. 10); this is lettered "Dr. Frinklin," which obviously represents the nearest that the illiterate Staffordshire craftsman could get to the name of the great American statesman, Benjamin Franklin.

In the field of English porcelain the Chelsea factory is unusually well exemplified. In No. 1 we see a group of six pieces owned by Law, Foulsham & Cole. Of these the four painted with birds have the red anchor mark and may be assigned to some period in the 1750's; the pair of bottles are unmarked, but are similar in date. The vase (No. 18) belonging to Stoner & Evans, Ltd., is of importance both artistically and historically. It is one of a set of three, of which the central and largest is decorated with *chinoiserie* figure-subjects, while the side vases have pairs of lovers. All three bear the gold anchor mark. If tradition may be believed, they were bought from the Chelsea factory in 1760 by the famous minister Lord Bute, and were given by him as a wedding present to a friend in Geneva, in the hands of whose descendants they have remained until comparatively recently. Stoner and Evans are also exhibiting a gold-anchor-marked figure of a dancing man holding a wine-bottle and a cup (No. 12); the model is unrecorded, but it is of similar type to a rare and beautiful family of figures in masquerade.

The English porcelain shown by Rochelle Thomas includes a particularly fine Chelsea gold-anchor vase with cover and stand (No. 4), recently acquired from the collection of Lord Zetland; the ground is of mazarine blue with rich gilding and polychrome flowers in relief, while the stand has four panels in reserve painted with children symbolising the Elements. To the same firm belong a Plymouth figure of a shepherdess (No. 11) and a pair of Bow candlesticks, each supported by two birds

on a tree, at the foot of which reclines a dog (No. 7). English porcelain of the early XIXth century is worthily represented by such exhibits as those of Lories, Ltd., four Derby figures of peacocks (heading this article), two with the crossed swords mark in blue enamel, and No. 16 four Rockingham monkey musicians, made in emulation of the original *Affenkapelle*, modelled in the middle of the XVIIIth century by Kändler at Meissen.

THE GLASS EXHIBITS

THE glass with which we have to deal in this brief article belongs to the period during which glass cutting in England was in a state of rapid development. The art came to us from Germany and probably arrived early in the second quarter of the XVIIIth century; but pieces of that date are not common. Glass chandeliers seem not to have been made until the second half of the century. Nevertheless, cut glass quickly became popular and, both in England and Ireland, was made in large quantities. The early facet, or diamond, cut glass which was very fashionable after 1750 is still greatly valued.

MESSRS. DELOMOSNE & SON, Ltd.

The exhibits to be displayed at Grosvenor House by Messrs. Delomosne & Son, Ltd., include some fine glasses from the family collection of the Earl of Jersey. They were purchased at the recent sale at Middleton Park. (No. 4). All these glasses are of Irish manufacture and dated *circa* 1770. Each piece is adorned with an engraved achievement of the Earl's arms. They include a set of four carafes, a pair of circular bowls and a pair of tumblers. They are diamond cut in the delightful manner of their period, and of a brilliant dark metal. The boat-shaped fruit bowl, No. 2, is another Irish piece and of exceptional size. It has a castellated rim and an oval moulded foot. It is 15 in. wide. The bowl may be dated *circa* 1780. The bands of zigzag ornament which encircle it are very attractive. The pair of Irish candelabra shown in No. 5 are in their perfect original condition, a rare thing in the case of XVIIIth century pieces of this type. They are of important size, also, being 25 in. high, and of particularly fine proportions. They may be dated *circa* 1790. Another pair of candelabra, dated *circa* 1770, are of smaller size, but of unusual design, including an interesting star-shaped ornament. They also are in perfect original condition. An exceptional piece is a small cut-glass chandelier of four lights, although there is a suspicion that it may originally have had five. It is of fine dark metal and brilliant cutting. It has been suggested that it was made to hang before one of the well-known "Waterford" mirrors. It would be admirably suitable for a low, small room or for a recess. Three pairs of fine cut-glass

candlesticks, dated *circa* 1780-1800, are also being shown by Messrs. Delomosne.

MR. CECIL DAVIS

Of the exhibits of Mr. Cecil Davis we may first consider the late Georgian claret jugs and decanters shown in No. 3. These are well proportioned and cut in the elaborate manner of the period. The simple facet cutting of the middle of the XVIIIth century has now been superseded by a wide variety of ornamental forms. The centre piece in this figure is a confiture with cover, cut in the same fashion and of the same date as the decanters which surround it. The period about 1820 was one of great activity in the manufacture of cut glass, which was then at the height of its popularity, and both English and Irish glass were famous throughout Europe. Bristol, Newcastle, Waterford, Dublin and Cork were important centres. An important glass house had been started at Waterford in 1783 by George and William Penrose, and continued until 1851. The first glass house in Waterford opened in 1729. It might here be mentioned that the Irish glass makers never made any further claim than that their productions were "equal to any in England."

Mr. Davis is also showing a selection of early Irish boat-shaped fruit bowls, one of which is illustrated in No. 1. This has a serrated rim, and the bowl is adorned with diamond cut festoons. It is supported on a heavy baluster stem, reminiscent of early wineglasses, and a well-proportioned terraced foot, square in plan. The bowl dates *circa* 1800.

The pair of Irish, two-light candelabra shown in No. 6, are dated *circa* 1790. They are 25½ in. high and in fine original condition. The urn-shaped ornaments at the summit are typical of the period, and suggest the prevailing Adam influence. The circular, solid glass bases are an uncommon feature, and the general design is distinctive. Further pairs of candelabra are included in Mr. Davis's exhibit, as well as a selection of single candlesticks.

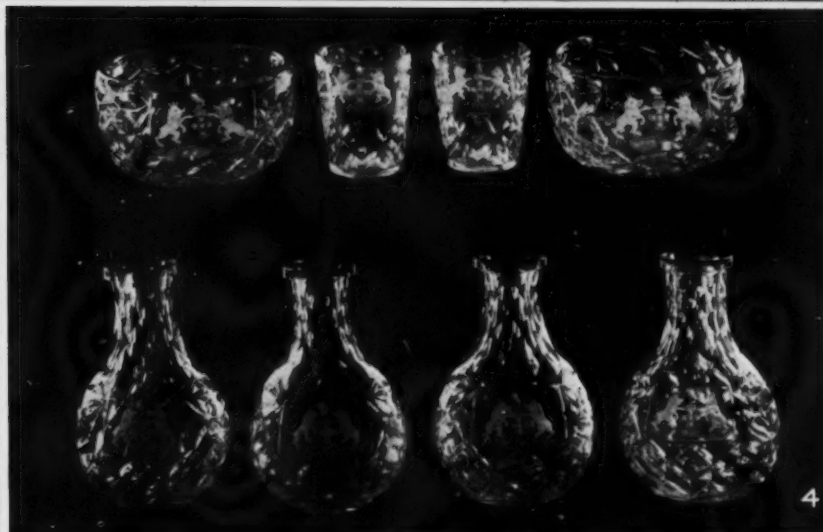
Although it has only been possible here to describe a few of the pieces that will be on view, some idea of the range of the exhibition will have been suggested. It is certainly a good opportunity for the collector and connoisseur to see under one roof an assembly of glass of a very interesting period.

J. G. N.

NOTE.—The reference numbers given above will be found on the next page illustrating glass exhibits.

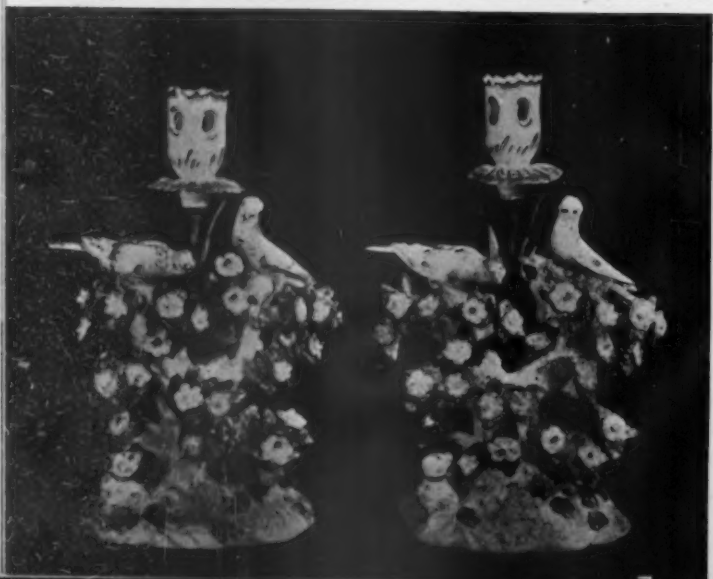
SOME GLASS EXHIBITS AT THE ANTIQUE DEALERS' FAIR

Nos. 2, 4 and 5, Messrs. Delomosne & Sons, Ltd. Nos. 1, 3 and 6, Mr. Cecil Davis



CERAMICS AT THE ANTIQUE DEALERS' FAIR

See page 131



CERAMICS AT THE ANTIQUE DEALERS' FAIR

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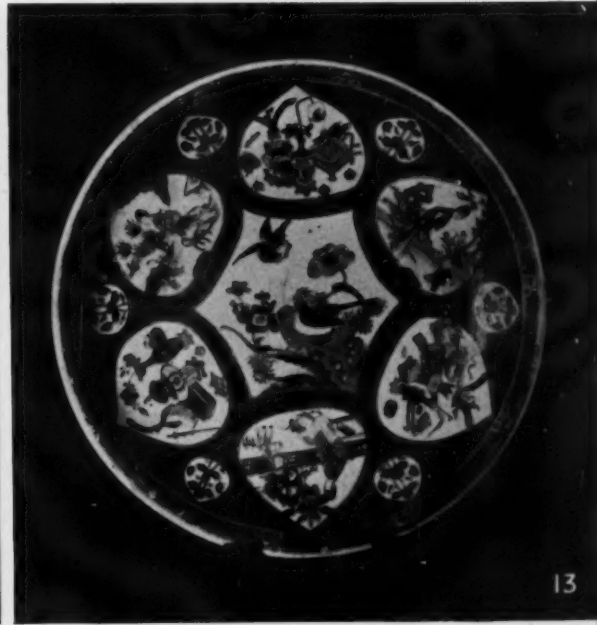
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THE SILVER EXHIBITS AT THE FAIR

THE collection of silver which will be shown at the forthcoming exhibition at Grosvenor House includes pieces dating from the XVIIth to the XIXth century, and those of the XVIIIth century comprise the greater number. Pieces of still earlier date are to-day very rare, and do not often come into the market. Much fine old plate has been at various periods melted down and remade in some new, fashionable style.

XVIIIth century silver is fortunately plentiful. It was a period when many famous goldsmiths flourished, and there was a big demand for their works. I may perhaps mention that I use the word "goldsmith" in its ancient sense of a worker in precious metals; for, as we find in Isaiah, "the goldsmith spreadeth it over with gold, and casteth silver chains," and so has he continued to do ever since. It is true that some have favoured a longer title, and William Ward of Guildford, Connecticut, who is represented in the exhibition, called himself "blacksmith, silversmith and ironmonger."

After the revocation of the Edict of Nantes, in 1685, French influence began to show itself in goldsmiths' work in this country, and in the first few decades of the XVIIIth century, the rococo style appears. Slackness in trade on the Continent, towards the end of the reign of Louis XIV, also had its effect and may have been the cause of the arrival here of the famous Paul Lamerie. His works are now great treasures; but they are not typical of the majority of silver made in England in the XVIIIth century. In the main, it was adorned in rather less ornate fashion. On the accession of the House of Hanover further influence came from Germany. Nevertheless Lamerie's greatness and popularity were unrivalled. Much of his plate was of the Britannia standard, which was generally considered better metal than the old, allowing of more elaborate working.

Among the exhibits lent by Messrs. D. & J. Welby will be three interesting sugar castors (No. 6). That on the left was made in 1715 by C. Adams; that on the right in 1714 by G. Adams, and the centre one in 1716 by G. W. Adams. These are good examples, and in remarkable condition for pieces of such early date. The two gadroon candlesticks included in the same illustration are rare treasures. They are dated 1693, and bear the maker's mark S S over a fleur-de-lis. The wide-spreading, octagonal foot was a favourite form at the period.

Messrs. Welby's attractive octagonal entrée dish shown in No. 1 is adorned with a ribbon and reed motif. It was made by Messrs. Bowton and Fothergill, Birmingham, in 1777.

Two rare little bowls, with pierced handles, made by Samuel Casey of Kingston, Boston, U.S.A., circa 1735, are being shown by Messrs. Spink (No. 2).

The objects contributed by Mr. Reginald Davis begin with four spoons (No. 4) bearing the London letter for 1669-70 and the maker's initials, "L. C.," crowned. The same mark is recorded on spoons as late as 1694. These spoons bear the crest of a lion's paw erased and holding a spear. They are in perfect condition—a rare thing or spoons of this early date.

Also in No. 5 we illustrate a fine covered jug made by Paul Lamerie in 1738, and adorned with rich leaf patterns.

An octagonal coffee pot, dated 1726, is shown by Messrs. Black and Davidson (No. 10). It is of a plain but elegant design. Its chief ornaments are a crest and coat-of-arms engraved respectively on the lid and body. The piece was wrought by John Wisdom, of London. Next to it, in the same illustration, is a handsome Warwick cruet, dated 1721, by William Atkinson, who worked at the Golden Cup, New Fish Street Hill. Both castors and stand are all of his creation. The third piece illustrated is an octagonal sugar castor, with bayonet top, made in 1714 by Anthony Nelme, whom we have mentioned earlier in these notes. In No. 8 is illustrated a pair of three-light candelabra dated 1744. These were made by George Wickes, goldsmith to George I and George II, and the founder of the famous firm of Garrard. He originally started business in Threadneedle Street, moving to Pantion Street in 1735. The central object in this illustration is a fine soup tureen and cover, dated 1749, bearing the maker's mark, "T. C." It weighs 161 oz. 10 dwt.

Among the exhibits of Mr. Ralph Hyman is an American silver bowl (No. 3), by William Ward, of Guildford, Connecticut, to whom some reference has already been made. This is dated 1761. Many good English families which emigrated to the New World took their plate with them, and much of it was of high quality. The influence of English craftsmen is extensively found in transatlantic pieces of the period.

In No. 3 is also illustrated a silver-gilt rose-water ewer, made by Robert Garrard in 1815. It is in Britannia standard, and decorated with fine repoussé work. Robert Garrard was the head of the Pantion Street House from 1802. The centre piece in No. 7 (Ralph Hyman) is a fine tea caddy made in 1700 by Jno. Rand. Such pieces of the time of William III are exceedingly rare. The octagonal muffineers, also illustrated, were made by Edward Vincent in 1712. These two goldsmiths both worked in the Britannia standard, using for their marks the two first letters of their surnames.

The handsome set of flat-lidded tankards of XVIIIth century date, shown in No. 9, are the property of Mr. J. R. Cookson. Apart from their obvious beauty, these tankards include a specimen of particular interest. This is a Newcastle tankard by W. Ramsay, with a ram's head mark. Mr. Cookson is also showing a selection of candlesticks of the Queen Anne and Georgian period.

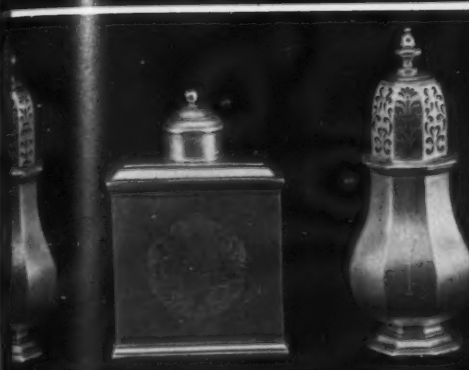
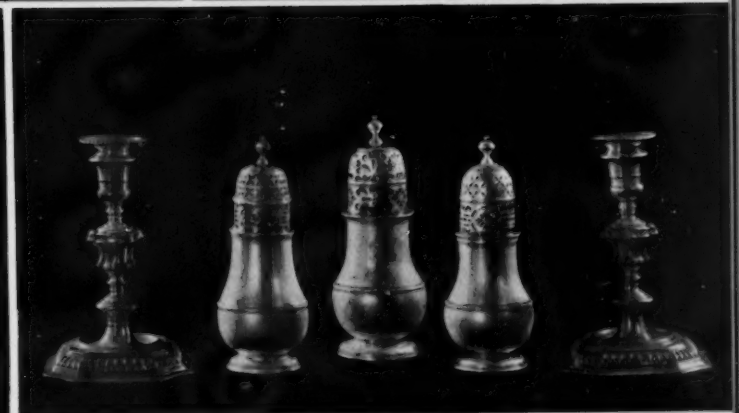
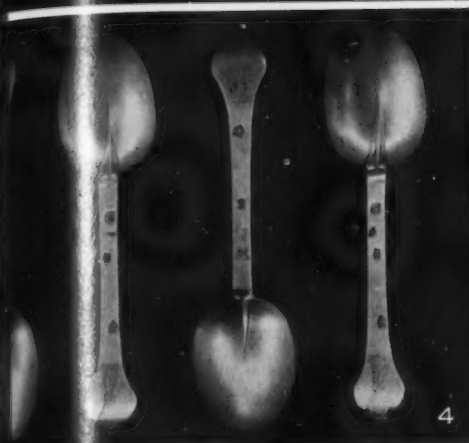
The tea urn, illustrated in No. 11, exhibited by Mr. M. Freeman, is a large, ornate piece made in Edinburgh in 1770 by Patrick Robertson. This is flanked by a pair of equally elaborate candelabra of later date, made in 1828 by John Angell. These are 24 in. high and weigh 273 oz.

The silver exhibits thus cover a period of nearly two centuries, and include pieces by a number of our more famous goldsmiths as well as by Continental and American craftsmen. Altogether, they comprise an attractive and interesting assembly that is well worth the attention of collectors.

J. G. N.

SOME SILVER EXHIBITS AT THE ANTIQUE DEALERS' FAIR

See preceding page



PICTURES AT THE ANTIQUE DEALERS' FAIR

See page 164 (Notes of the Month)



PICTURES OF SPAIN: SALAMANCA

BY S. F. A. COLES



SALAMANCA—SHOWING THE CATHEDRAL, WITH ROMAN BRIDGE IN FOREGROUND

PISA has its "miracle square" of Basilica, Leaning Tower, Baptistry and Campo Santo, whose walls are illumined by those gay and graphic frescoes of Gozzoli's; and, by extending the frontiers of the term "square" a little beyond the accepted significance, it may be said that Salamanca has its miracle square, too, comprising the Casa de las Conchas, the Clerestory or Seminario Conciliar, the Cathedral, and the Western Façade of its famous University, the finest example of the Renaissance *plateresque* style in Spain.

All historic buildings and architectural glories of old Salamanca are composed of a uniform yellow sandstone which has been burnished to a wonderful copper glow by the suns of five centuries, so that on one of those brittle Castilian mornings when every dome and pinnacle stands out from an ocean of steel-blue light like islands in a dead calm Pacific, it is as though one were walking through a city of palaces carved out of gigantic blocks of gold!

The Casa de las Conchas (so named from the stone scallop shells—the symbolic sign of Spain's patron saint, St. James—which cover the walls) is the first palace of "gold" that arrests your attention as you walk along the narrow, dusty Calle de Garcia-Barrado to that astounding cathedral from the wide XVIIIth century colonnades of the handsomest Plaza Mayor in the peninsula. The exterior of the edifice, which was erected in 1514 and is now the home of the Marqués de Valdecarzana, is just a solid screen of blank wall, except for the "conchas," with an ornately-wrought iron balcony overlooking the Calle de Meléndez and two or three high windows completely hidden behind other beautiful ironwork; but the sun-filled *patio*, with its ancient stone well and wide staircase leading to the living rooms repays with interest a brief inspection.

Immediately opposite is the somewhat flamboyant baroque of the Church and College of the Jesuits, crowned by an imposing dome and tower that can be seen from many miles away on the treeless plains that surround the city. The interior of the church is simple in contrast to the over-ornate façade, and severe in atmosphere like the interiors of all the Jesuit places of worship, with only a finely-carved reredos to relieve the dignified lines of the high pillars on which falls with unmixed clarity the hard light from the plain windows. The College, which is used as a seminary for young students for the priesthood now that the Jesuits have left Spain, has a very large courtyard overarched by a high glass roof and surrounded by a balcony from which plain yellow doors give access to the sanctums of the ecclesiastical authorities and the living quarters of the inmates. During a previous visit to Salamanca a young seminarist had leaned beside me over the balustrade and talked of the visitors to the city. "There are many Scotch here, señor," he had said, "and Irish students; they like Salamanca. But you should see the College of the English, which was founded by your countrymen three hundred years ago; you would find that interesting, too. *Si, si, señor.*" However, for some reason or other—chiefly, I suppose, because I had lingered in the sun on the Roman bridge spanning the shallow Tormes, and had listened to High Mass in the cathedral, and spoken with a tall, grey-haired Dominican in the cloisters of the *Catedral Vieja* about the visits of Columbus and the encouragement given to the intrepid navigator by the Prior, Diego de Deza, and had spent a long time admiring the tomb of an early Duke of Alba, a former Captain-General in Flanders, and his consort, and the massive arch supporting the choir in that grand Transition structure founded in 1100 by Count Raymond of Burgundy—I had never seen the College of the

English. And I felt reluctant to enter the seminario on this occasion in case I met the eager young seminarist again and disappointed him with my poor excuses.

On a specklessly white marble tablet affixed to the southern wall of the University is inscribed a quotation from Cervantes awarding to Salamanca a high measure of fame in the mediæval life and history of Spain. When I first observed it, carved in relief in black and gold lettering on the white face of the stone, I stopped



THE CASA DE LAS CONCHAS (1514), NAMED FROM THE SCALLOP SHELLS ON THE FACADES

suddenly in my stride as if hailed by a friendly shout, and stood for some moments delightedly reading and re-reading the rich and impeccable Spanish of the most illustrious author of "Don Quijote de la Mancha." I remembered similar tablets with equally appropriate inscriptions that speak to the passer-by from the wall of the Archbishop's Palace opposite the Giralda Tower in Seville, and in the Patio de las Naranjas—the Courtyard of the Orange Trees—where Cervantes saw and commemorated in one of his greatest sonnets the funeral obsequies for Philip II (you can still see the copes worn for the occasion in the sacristy), and it seemed to me an excellent custom that might be adopted with advantage in England. Why should not Chancery Lane and Lincoln's Inn, Cheapside and Tower Hill, be ennobled with marble tablets inscribed with appropriate passages from Shakespeare, as the streets of Florence, for instance, are illumined with engraved couplets from Dante? A nation does well, I said to myself, to carve the imperishable words of its famous men on the walls of cities where they have endured and laboured, for all men to mark and inwardly digest. Our English University towns might, in any case, adopt the custom with much access of dignity and literary sapience.

I stood for long on the narrow pavement outside the University in Salamanca, whose name, as V. S. Pritchett says, "has leagues and leagues of Spanish soil in it," gazing across at the enormous main façade of the cathedral with its three massive doors, and at the multitudinous detail in the elaborate relief of the "Entry into Jerusalem" on the high arch above the central portico. This door is renowned in the ecclesiastical art of Spain, and the reproduction shown at the great Seville Exhibition had, I knew, drawn much wondering admiration. The glorious copper hues of that massive wall that reared itself towards the stars above the peaks of the high

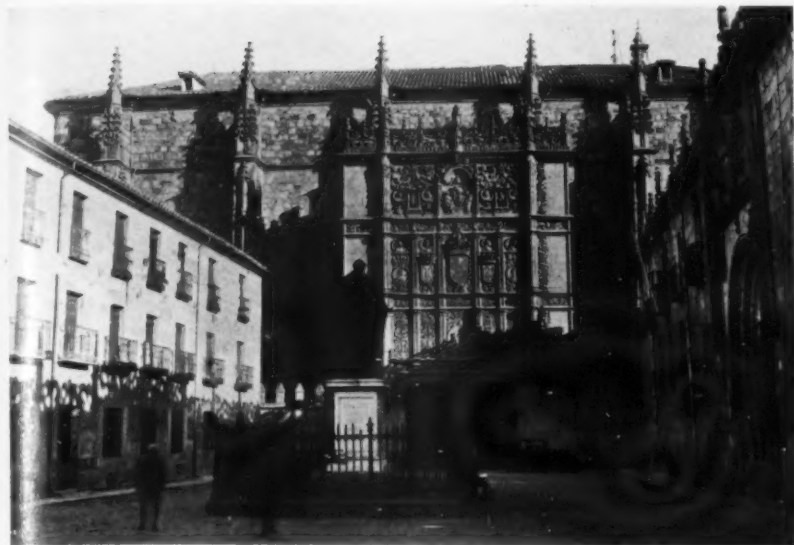
arches filled my eyes with mellow light, so that when I at last crossed over and entered the cathedral it was like passing from the rays of a searchlight into the thin daylight of some vast laboratory. One wanders about on the level and polished flagstones as though in some hypnotic trance simply induced by the vastness of the interior, which is 340 ft. long and 158 ft. wide, with a tower 360 ft. high. From the road to Madrid Salamanca (which is almost 3,000 ft. above sea level, and swept by icy winds in winter and heat storms in summer) rises out of the great flat plain like some fabulous city of romance, with the domes and pinnacles of her mighty cathedral soaring above the city in an architectural passion of aspiration which gives to the golden landscape its one authentic note of glory. For fifteen miles I had gazed back at that fascinating pile of symmetrical stone through the haze of dust thrown up by the returning coach on my last visit to the Castilian city of learning, watching it grow smaller and smaller in the distance until every pale line and pinnacle was swallowed up in the copper and crimson riot of a cloudless July sunset. That far view had been unforgettable, that vision of the ancient centre of Spanish and Mozarabic erudition which, at the height of its fame, afforded hospitality to no less than



VIEW OF THE CATHEDRAL, SALAMANCA

seven thousand students from all parts of the civilized world, disappearing in a gold and rose mist above the vast upland plain on which it is built, flooded with the prodigal blood of the dying summer sun. I did not expect to witness anything more inspiring in the whole of the peninsula; but I under-estimated the scenic grandeurs of Granada, of the Pyrenees from the bare mountain ledge of Montserrat, and of the view across to Gibraltar and Morocco from the Cadiz road high above Algeciras, which Gauthier considered the finest view in

PICTURES OF SPAIN: SALAMANCA



THE WESTERN FAÇADE OF THE UNIVERSITY OR ESCUELAS MAYORES, WITH STATUE OF THE GREAT POET AND TEACHER, FRAY LUIS DE LEÓN. In the XVIth century the University had over 7,000 Students from all parts of the world

all Spain, all of which gave me the authentic spine-shiver when I came to them.

But these architectural treasures of old Salamanca are really too grand for the descriptive pen of a layman who has gained whatever technical knowledge he possesses only from odd books and extensive wanderings on the European strand; the reader must be referred to Osbert and Sacheverell Sitwell's travel essays, which make Continental architecture as exciting as a George Preedy historical romance or a good "thriller." I am on safer ground on the solid Roman bridge that has spanned the Tormes for the past two thousand years, with its fifteen original arches on the city side and the twelve others built during the time of Philip IV, on one of which I took a nap after the scenic exactions of the "miracle square." True, I ought at least to make some attempt to describe that unbelievable plateresque doorway of the "Escuelas

Mayores" with its great armorial bearings and busts of Ferdinand and Isabella, its delicate ornamentations and chains of leaves and flowers like on a salver of Cellini's; but no words of mine could bring into your imagination the wonder of that rich, golden façade just before the light fades into a mauve and purple twilight.

A few steps from this doorway, through which he so often passed to lead the Salmantina undergraduates in their classical studies, stands the giant bronze figure of Fray Luis de León, poet, philosopher, Franciscan, scholar, and Salamanca's most eminent name, whose lecture-room, where he resumed a discourse which had been interfered with by several years' imprisonment under the Inquisition with the immortal phrase: "As I was saying when I was interrupted—," is still shown to those interested.



MAIN FAÇADE OF THE NEW CATHEDRAL, SALAMANCA (circa 1510), showing the elaborately sculptured North Portal, the Puerta de Ramos, with the relief of Christ entering Jerusalem

After *almuerzo* at the Hotel Internationale, where the food is always excellent and each guest is awarded a litre and a half per day free of a full-flavoured claret from the vineyards around Plasencia, I strolled into a barber's shop in the same street to have my hair trimmed. A genial assistant with permanent waves of raven locks sat me down in his chair as soon as it was vacated and adjusted caressingly the voluminous white cloth around my neck. He began to nip off the ends of the more lengthy strands of my fair mop with his large pair of shiny scissors and to compliment me upon my pronunciation, which is a politeness of value from anyone in Castile. "You say *per-o* like a Spaniard," he said with a broad smile, "with the emphasis on the first syllable. It is good if you have not known us for a long time." I replied that I had not found a good working knowledge of the language hard to acquire, and enjoyed exercising my lips on so musical a tongue.

He was silent for a moment as he moved round my head, using his clippers on the modest side-whiskers I had grown in emulation of my Spanish friends; then, leaning forward and looking straight into my eyes, he asked point-blank if he might have the pleasure of dyeing my hair black! "We have a very good dye in this shop, señor; it will make your hair completely *negro*. You will look just like one of us; I have used it on many of our customers who are *rubios*. It is best to be a *moro* in Spain, where all the world wears black hair." He looked suddenly nervous when I gave expression to a delighted chuckle, in fear that his kindly suggestion had offended me; but quickly resumed his cutting with a smiling "As you wish, señor," when I thanked him heartily and explained that, confirmed Hispanophile as I was, I really preferred my hair to retain its natural colour.



THE LATE ROMANESQUE CATHEDRAL, FOUNDED ABOUT 1100 BY COUNT RAYMOND OF BURGUNDY



THE MONASTERY CHURCH OF SAN ESTEBAN, where Columbus received support for his projects from the Prior Diego de Deza in 1486

In the cool offices of the Salamanca branch of the Patronato Nacional de Turismo, to which I next wended my way, I received a smiling greeting from my friend, Señor Martyn, with whom I had enjoyed a long conversation on a previous visit. Señor Martyn, whose blonde hair had not yet succumbed to the nonesuch dye of the patriotic barber, speaks five languages fluently and had quoted Dante at me in the original at our first encounter. "Tell me," he said, "is this a good English Primer? I bought it in Philadelphia several years ago and have just started to study it again as I want to speak good English. There are long extracts from Chaucer and Shakespeare, and some poems by the Lord Byron and Matthew Arnold, whom I like though he's a real puritan. I copy them out at night and check my pronunciation with a dictionary."

I glanced at the title page, on which appeared the name of a professor of English Literature at an American University, and was about to sample some of the extracts when a stout man with long hair and a flowing beard blew in from the sun-baked street and bustled up to the counter. "*Guten morgen, Herr Direktor*," he shouted in sonorous Bavarian, "have the goodness to inform me of what there is to see in Salamanca. I will spend here one week." Nodding to Señor Martyn that I would see him again in an hour's time I gathered the pamphlets on Plasencia and Guadalupe for which I had called, and departed with my ears filled with his glowing descriptions in eloquent German of the more outstanding marvels of the venerable and renowned University city whose walls once echoed to the victorious shouts of Hannibal's army.

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SOME OLD SILVER IN THE COLLECTION OF WILLIAM STIRLING, ESQ., OF KEIR

BY E. ALFRED JONES



Fig. III. SCOTTISH TOILET SERVICE

By Colin McKenzie (Edinburgh, 1703-4)

MOST of the silver in this interesting collection was collected over a number of years by the late Sir William Stirling Maxwell, ninth baronet, grandfather of the present owner. At his death the collection was divided between his two sons, the younger of whom, Brigadier-General Archibald Stirling, of Keir, inherited most of the collection described here. He himself added the Spanish dish and French spice stands.

The most precious and the earliest in date among the English silver are the plain silver-gilt caudle cup and salver of James, Duke of Monmouth, which are engraved with his cipher, J D M, and a ducal coronet. The cup is plain and solid, and is fitted with a low cover, which also acts as a saucer, with its three cast scrolled feet. The two scrolled handles are affixed to "cut-card" shields on the body. For some unexplainable reason the unknown maker escaped from the usual compulsory regulations of the Goldsmiths' Company for hall-marking, the cup having only a maker's mark, and not the date-letter and the other London marks. The maker's mark on both is a script capital D, as illustrated for the year 1685-6 in Sir C. J. Jackson's "English Goldsmiths and their Marks," and has been found on Charles II plate of some importance. On the other hand, the salver is fully marked with the London date-letter for 1679-80, just about the time of the duke's return to England and his refusal to quit the country. This vessel is of the form which came into vogue in the reign of Charles II, with a flat top, a moulded edge, and with a truncated and moulded foot, and which continued in fashion until superseded by the small square-shaped salver of Queen Anne and early Georgian times. Both vessels retain

their original gilding, though somewhat faded (Fig. I).

Of about the same date is the large silver-gilt dish on a plain foot, with a plain central depression and a wide rim, embossed with a lion, a unicorn and a stag amid bold flowers, in the characteristic taste of Charles II (Fig. II). The old gilding remains, as does the marking of the original weight, 24 oz. 12 dwt. The marks are concealed by the decoration and are unidentifiable, but sufficient remain to prove, apart from the distinctive decoration and other features, the London origin of the piece and the period of Charles II. Such vessels were highly popular at this time, and in some cases were accompanied by caudle cups, as in the case of the Duke of Monmouth's. While a single dish was regarded as adequate in the house of most noblemen, the splendour-loving Charles II, desiring to impress the Tsar Alexis of Russia with the wealth of England, sent him, with much more precious plate, a set of six similar dishes, in the same style of embossed decoration of a stag, a horse, a hound and a boar, all bearing the London date-letter for 1663-4, by the special mission of the Earl of Carlisle to Russia in 1663. These six fruit dishes, "large and curiously chased and gilt," as they were called in the original royal warrant, had been reduced to two when the Imperial plate of Russia was first examined by the present writer in 1908.

An old silver toilet service of Scottish workmanship is of such excessive rarity to merit inclusion in any book on old plate, yet the service now to be described was virtually unknown to connoisseurs, as were the Duke of Monmouth's cup and salver. It numbers seventeen pieces, all severely plain except for the nicely engraved double monogram, MS, and a baron's coronet with

the "Jacobean" style of heraldic decoration. This service of dressing plate (as it would be described in old inventories) consists of a large rectangular box, a pair of cast octagonal candlesticks, a pair of plain bowls with two scrolled handles, two pairs of circular boxes in two sizes, a pair of oval brushes (the bristles have gone), a pair of plain octagonal whisks, a rectangular pin-cushion, a pair of small octagonal scent bottles, and a rectangular mirror, enriched at the corners with cut fleurs-de-lis (the original mirror is missing).



Fig. I. JAMES, DUKE OF MONMOUTH'S CAUDLE CUP, circa 1680, and Salver, 1679-80

Each piece, with the exceptions mentioned below, is clearly stamped with the Edinburgh date-letter for 1703-4, and the marks of the maker, Colin McKenzie, and of the well-known and respected Assay Master, James Penman. The maker's mark only is stamped on the brushes, whisks and scent bottles. The marks on the pin cushion are probably concealed under the wooden bottom. By the same Edinburgh maker are six plain rat-tail table spoons with wavy ends, dated 1701-2, and a rare little hand-candlestick, dated 1714-5, at Keir.

This toilet service belonged to Marion Stuart, eldest daughter of Alexander, fifth Lord Blantyre, and his second wife, Anne, daughter of Robert Hamilton, of Pressmennan, and sister of Lord Belhaven and Stenton. She married James Stirling, of Keir, in 1704, when this costly service was probably a wedding gift from her father, who had inherited a considerable fortune in 1702 from his cousin, Frances Teresa, Dowager Duchess of Richmond and Lennox (Fig. III).

Next to be mentioned are a charming plain octagonal chocolate pot of 1712-3 by the London goldsmith, Richard Watts; and a plain octagonal teapot, of equal charm and substantial workmanship, with an ivory handle, wrought in 1715-6 by Matthew Lofthouse, a prominent London goldsmith (his first mark was entered in 1705), while the stand on four feet was made in the previous year by Nathaniel Lock (Fig. IV).

An attractive set of three casters claim attention next, revealing as they do in the decoration of straps and palm leaves the French antecedents of the maker, René Hudell, in 1720-1, only some two years after the registration of his mark at Goldsmiths Hall (Fig. V). He was the maker of a pair of finely wrought sauce-boats of the same date, also in Scotland (in the collection

of the Hon. Lady Binning), which are essentially French in style and decoration, with the double handles and spouts of the first sauce-boats, of the same shape as the pair by George Wickes, mentioned later, such as were made before the introduction of those of later Georgian date with single handles and three feet.

Paul Lamerie's name as a goldsmith evokes curiosity and interest whenever mentioned in newspaper accounts of the sales of English plate. But, it must be confessed, his claim to supremacy as a craftsman among his contemporaries must be dismissed: he was not superior to the London goldsmiths of his time, whether of English or Huguenot origin. The above-mentioned René Hudell, for example, was equally competent. From Lamerie's atelier comes the silver-gilt inkstand of the year 1731-2, displaying in the flat-chased decoration of strapwork and trellis work, interspersed with acanthus foliage, and enriched at the four corners with four human heads within panels, one of his best works in this taste, before his final adoption of the most extravagant phases of the rococo before his death in 1751 (Fig. VI).

The foreign plate begins with a shallow silver-gilt dish of the early XVIth century, peculiarly Spanish in origin. Inserted in the high embossed circular centre is a large rosette surrounded by a wreath; below are four thistles and characteristic Spanish Gothic foliage in relief. This domed centre is separated by a narrow plain shallow depression from the wide rim, which is decorated with scales, leaving the narrow edge plain. No marks have been found upon it. Shallow dishes of this character of varying decoration were common in the



Fig. II. CHARLES II DISH. Dia. 13½ in., height 3 in. Circa 1660-80

Iberian Peninsula in the late XVth century and especially in the XVIth century, and only the marks and heraldry distinguish the Spanish from the Portuguese. Some at least would seem to have been derived in smaller sizes from early dishes of Valencian pottery. Although purely secular, two such vessels have found their way to churches in the British Isles, as gifts at a later date from pious benefactors. One is in the Welsh Church of Llanavan in Cardiganshire; and the other, made at

SOME OLD SILVER IN THE COLLECTION OF WILLIAM STIRLING, ESQ., OF KEIR



Fig. IV. CHOCOLATE POT, by Richard Watts (London, 1712-3). Height, 9½ in. TEAPOT, by Matthew Lofthouse (London, 1715-6); and STAND, by Nathaniel Lock (1714-5)

Santiago, is at St. Brelade's in Jersey. The latter is appropriately decorated in the centre with scallop shells, the distinguishing symbol of St. James the Greater, to whom the cathedral of Santiago de Compostela is dedicated; it is illustrated in Mr. S. Carey Curtis's account of the plate in the churches of Jersey.

Illustrated with the Spanish dish (Fig. VII) is an old German copy, made at Hamburg in 1663, of a Russian

bratina, a drinking vessel characteristic of Russia. The bratini of the Tsars and members of the Imperial family were of silver-gilt and occasionally of enamelled gold and precious stones, and were with and without covers. Many of the Russian boyars, or nobles, had their bratini of silver, as did the Patriarchs of the Russian Church and the archimandrites (abbots) of monasteries; while those of peasants and menials were of wood and copper.



Fig. V. SET OF THREE CASTERS. By René Hudell (London, 1720-1). Height, 9 in. and (two) 8 in.

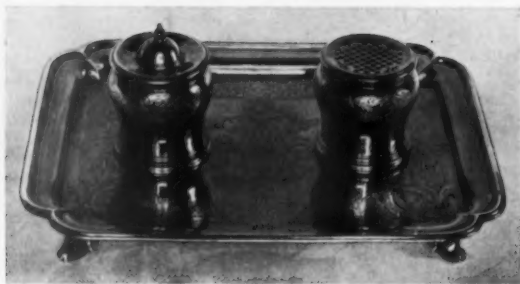


Fig. VI. INKSTAND By Paul Lamerie (1731-2)

Sentimental inscriptions are engraved on some in the decorative Slavonic lettering on the lip. Elaborate ceremonial was observed at the death of a Russian prince or princess, and his or her favourite bratina was placed on the tomb in a church, and was consecrated for use as an incense burner during and after the memorial service. A bratina of the XVIIth century in the British Museum is inscribed on the lip in Slavonic characters: "True love is like a golden cup: it cannot be broken, and if it is bent it can be restored by care." Three others are in the Victoria and Albert Museum, where fourteen others in electrotype may be seen.

This very rare German copy of a bratina is engraved with an inscription in Slavonic to the effect that it belonged to Fedasey Osipovich Yasenav, a Stolnik or Court official responsible for the great banqueting hall of the Tsars at Moscow (Fig. VII).

Next to it in date is a small silver-gilt salt surmounted by a figure holding a staff and a shield, and decorated with formal Renaissance ornament in relief and standing on ball feet. Enclosed in the crystal stem is another figure holding a staff. It is probably of South German origin of about 1600 (Fig. VIII).

French plate at Keir is represented by a rare pair of gilt vases, dating from about 1680, in the private chapel; a pair of salts; a pair of candlesticks; and a pair of spice stands.

The vases are not ecclesiastical but secular, and are decorated on the necks by bold acanthus foliage in relief on a matted ground, separated by plain oval medallions. On the upper half of the bodies are festoons and clusters of fruit in relief and one plain oval medallion, and on the lower part are acanthus and palm leaves; the stem is formed of a collar of flutes, and the upper part of the circular feet is enriched with festoons of fruit on a matted ground, while the edge is decorated with acanthus foliage in relief. The two scrolled handles are decorated with foliage in relief on one side and on the other (flat) side with slightly chased work. A little restoration has been made to the bottom part of the body of one vase. No marks have been discovered on the vases, which may be regarded as rare in French plate of this date (Fig. IX).

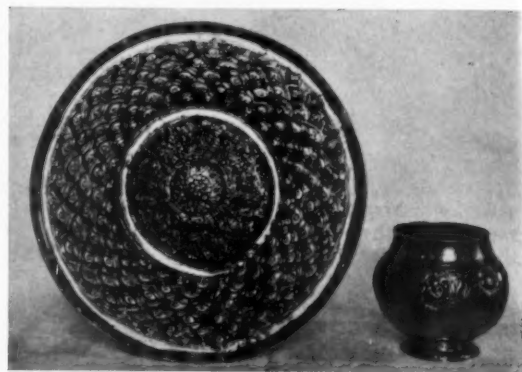


Fig. VII. SPANISH SILVER-GILT DISH (Early XVIth century). Dia. 11 1/2 in. Copy of a Russian bratina. German (Hamburg), 1663. Height 8 in.

The pair of early XVIIIth-century salts are octagonal in shape, and are decorated with Louis XIV straps in relief; the marks are defaced beyond recognition (Fig. VIII). Here it is convenient to digress from the description of the other pieces of French plate by



Fig. VIII. SALT. Probably South German. Circa 1600. Height, 7 in. PAIR OF FRENCH SALTS. Early XVIIIth century

SOME OLD SILVER IN THE COLLECTION OF WILLIAM STIRLING, ESQ., OF KEIR



Fig. X. SMALL AMERICAN CAUDLE CUP.
By John Coney (Boston, 1656-1722)

mentioning two little rarities in a little Flemish wine taster, circular in shape with a domed centre, made at Antwerp about the year 1600, which has some points of resemblance to the earliest known English wine taster, the work of a Norwich goldsmith in 1573-4, which is in the collection of Sir J. H. B. Noble, Bart. The second piece, a little caudle cup, is of the utmost interest and rarity in that it was made by a celebrated New England silversmith, John Coney (1656-1722), of Boston (Fig. X). In the form and decoration of the embossed corded band and the spiral fluting, it is inspired by an English cup of the time of William III or Queen Anne, as is a good deal of the silver of New England. Old American plate is occasionally seen on this side of the Atlantic, having been almost the only treasure that the loyalist refugees could carry away in their flight during the Revolution.

Deserving of notice are a pair of plain, octagonal French candlesticks, on wide bases with fluted edges, engraved with arms: Azure three lions rampant, and a viscount's coronet. Stamped upon them are three marks: the mark of the silversmith, possibly Jérôme Pichon, of Paris, whose mark was registered in 1705; the mark of the warden of the Paris mint for 1716; and the duty mark in use between 1717 and 1722. Of interest, too, are a pair of Dutch candlesticks of octagonal shape with fluted edges, by Willem van Gamaren, a goldsmith of Utrecht, of the first half of the XVIIIth century.

The last of the French plate to find a place in this article is the remarkable pair of spice stands, by Robert Joseph Auguste, the famous goldsmith to the Court of Louis XVI, who first registered his mark in 1757, and



Fig. XI. Right: DUTCH SALT (Haarlem, 1741).
Left: GERMAN SALT, by Joachim Conrad Schmey, c. 1725

many of whose finest works were provided for Catherine the Great of Russia, including large services of plate and magnificent candelabra in 1776-83. The large oval bases are enriched with ornamental sides and laurel borders, and rest on four fluted feet, while the oval jointed covers, embellished thereon with different



Fig. IX. PAIR OF FRENCH VASES. Height 7½ in. Circa 1680



Fig. XII. PAIR OF LOUIS XVI SPICE STANDS

By Robert Joseph Auguste
(Paris, 1767-8)

varieties of shells, are supported by two kneeling children. The compartments for spices are shell-shaped and contain removable gilt interiors, which are numbered III, IV and XI, XII. They are stamped with the Warden's marks of Paris for 1767 and 1768; the mark of the *fermier*, Jean Jacques Prévost (1762-68); and the mark of Auguste (Fig. XII).

The collection contains several salts of Dutch and German workmanship, dating from the late XVIIth and XVIIIth centuries. Two of the most characteristic have been selected for illustration. Dutch salts of this fashion and shape are by no means common, though frequently represented with variations in "Still Life" pictures by Willem K. Heda, Pieter Claesz, Jan Steen, and others. At the top rim of the Dutch salt are embossed flowers, the stem is plain, and the wide base is embossed with flowers; it stands on three plain ball feet. Stamped upon it are the marks of Haarlem for the year 1741 (Fig. XI). There is another Haarlem salt in the collection. The second salt, octagonal in shape with characteristic German fluting on the edges, came from the workshop in Augsburg of Joachim Conrad Schmey, who was admitted a master goldsmith in 1721.

Two characteristic Dutch teapots have been chosen from among five to illustrate this article. The first is small and globular, with a fruit finial, a high cover, embossed with shells, tassels and other ornament, and a fluted edge; decorating the shoulder and bottom of the body is flat acanthus foliage, which is separated by matted work from the concave fluting in the centre; the spout is in the form of a grotesque animal and is enriched

with acanthus, and the solid handle is plain, with a female bust as a thumbpiece. A noticeable feature of these Dutch silver teapots is their lightness, in marked contrast to the solidity of contemporary English teapots. Another interesting feature is the concave fluting, to be seen also on English plate, but of more robust workmanship, of the reigns of William III and Queen Anne. Possibly this style of fluting may have been introduced into Holland from England under the influence of William III, for it does not seem to have been known or practised by Dutch goldsmiths before about 1700, and was continued by them long after its disappearance from English plate. This little teapot was made at Groningen by Lambert van Giffen (admitted as master goldsmith in 1705) between July 4th, 1710, and July 4th, 1711 (Fig. XIII).

The second teapot is pear-shaped and is decorated in slight relief with rococo shells, scrolls, and other ornament; the spout is faceted and enriched below with scrolls; on the shoulder of the plain handle is a cast female mask, as a thumbpiece; the chain for attaching the cover to the handle is missing. This, too, was made by a silversmith of Groningen, in 1760-1 (Fig. XIII). Two more teapots in the collection were made at Amsterdam, and a third at Haarlem.

Illustrated with the teapots is a rare Dutch spoon and fork combined, intended for carrying in the pocket (Fig. XIII). It was made in Amsterdam in 1641 by a silversmith using the mark "A" which is not recorded in M. Elias Voet's excellent book on the marks of that city.

Fig. XIII. SMALL DUTCH CIRCULAR TEAPOT. By Lambert van Giffen (Groningen, 1710-11). DUTCH PEAR-SHAPED TEAPOT (Groningen, 1760-1). DUTCH COMBINED SPOON AND FORK. (Amsterdam, 1641)



The last illustration is of two more foreign pieces of plate: a tall gilt cylindrical flagon and a tall gilt cup (Fig. XIV). Inserted in the cover of the flagon is a medallion of Ferdinand I (1503-64), dated 1541, and engraved in front is the name "SOFFIA PIRGLERNN," while inside is a coat-of-arms within a circle of laurel leaves: A stag rampant holding a branch of vines. Crest: A demi-stag rampant, holding a similar branch and issuing from a ducal coronet, with the initials M P, doubtless for the bearer of these arms. The tapering body of the flagon is engraved with trefoils, scrolls and straps and is encircled with a narrow plain moulding in the centre; on the foot is a narrow moulding of "diamonds" and vertical straps. Stamped on the bottom is the mark of Hamburg for the first half of the XVIIth century, with the unknown maker's mark, H R conjoined in a shaped shield.

The tall wine cup has a plain shallow bowl supported on a tall plain baluster stem on a high circular pedestal. Engraved inside the bowl is a contemporary coat-of-arms with the initials A M . A M V H, and an inscription:

Johan Bernhart Burckhart
Diac. zũ Gossau
1669.

Riga, an important place in the history of the goldsmith's art, was the place of origin in or shortly before 1669.

These pieces do not, however, exhaust the treasures in the collection: there are several English Apostle spoons, including an early one of 1534-5, stamped with the mark of an unknown silversmith, evidently a specialist in spoons, using a device resembling a pheon, as recorded by Sir C. J. Jackson in his "English Goldsmiths and their Marks," on three spoons, for the years 1538-9 and 1540-1. A second Apostle spoon, of the date 1604-5, is by that skilled but, unfortunately, unidentified, maker of Apostle spoons, who adopted as his distinctive mark the initial W within a crescent or the letter C—in two varieties—as found on many spoons between about 1586 and 1610, and on a rare spoon with a lion sejant top of the year 1594-5 in this collection. Of the two Apostle spoons by provincial goldsmiths, the most interesting is one by an unidentified craftsman in Exeter of about the date 1635, using the initials IP for his mark, also illustrated in the above indispensable book on marks.

Two Jacobean seal-top spoons at Keir are of the dates about 1602 and 1615, with a much later one, hall-marked 1685-6.

By that admirable goldsmith, George Wickes, are the pair of plain sauce boats of the earliest English form, already mentioned, introduced towards the close of the reign of William III and fitted with two spouts at the ends, and with two handles at the sides, and with a single solid moulded foot, which was superseded in Georgian times by the common form with a single spout and handle and with three feet. These sauce boats were made in 1723-4, six years earlier than a rare oval cake or bread basket, which is in this collection; it is fashioned in a pierced wicker pattern, favoured also by Paul Lamerie, while the bottom inside is chased with a curious wicker design. Another oval bread or cake basket, also of a pierced wicker pattern, but fitted with a large single-jointed handle in the centre instead of the two small



Fig. XIV. GERMAN FLAGON (Hamburg, XVIIth century). CUP (Riga, XVIIth century)

scrolled and shell handles on the basket by George Wickes, is also at Keir, and was made by Edward Feline in 1725-6.

Among the candlesticks, not already mentioned, are a plain pair, octagonal and cast, dated 1718-9, by that prosperous, proficient and prolific London goldsmith, Anthony Nelme, maker of much splendid plate in competition with his rivals, the Huguenot refugees, Pierre Harache, father and son; David Willaume; Pierre Platel, and others, as well as goldsmiths of Huguenot antecedents trained in London. By Henry Penstone are another small pair of plain octagonal and cast candlesticks, only 5½ in. high, dated 1719-20, and of equally sound workmanship.

Earlier in date is a tiny two-handled gourd-shaped cup, only 1½ in. high, with a body divided into six compartments chased with tulips, made in 1659-60, and probably intended for a wine taster rather than for a drinking vessel. Then there are a pair of Charles II plain beakers of the year 1678-9; and a plain caudle cup of the same reign, ten years later in date. A little rarity is a harp-shaped nutmeg grater of about 1720-30 by Richard Richardson, a member of a well-known family of goldsmiths of Chester.

The foreign plate further comprises two plain French toilet boxes of globular form, dating from about 1730; a plain circular wafer box (in the private chapel), by a goldsmith of Liege, bearing the initials M D of the date 1772; and a number of German pineapple and other standing cups of good quality by goldsmiths of Augsburg, Nuremberg and other places. To these may be added a comprehensive collection of old foreign spoons of divers patterns and dates, mostly of the XVIIIth century, wrought in Scandinavia, Germany and Holland, many of them stamped with the marks of Amsterdam, Enkhuizen, Copenhagen and other towns, all worthy of close study, not only for their patterns, but also for the devices and marks of the goldsmiths and of the places of origin.

TINTINNABULA

BY ERNEST MORRIS and JOHN R. NICHOLS

THE collecting of small bells—such as cow-bells, sheep-bells, horse-bells and the like—is an interesting and not too expensive hobby; furthermore, it takes the collector into a field which, if not entirely unexplored, has the advantage of not being overcrowded. The bells are to be found in divers forms, and the genuine article should not be difficult for the enthusiast to detect.

The use of bells on cattle is very ancient, and their usage on the trappings of horses dates back to an extremely remote period, war-horses being especially equipped with them. The prophet Zachariah (xiv, v. 20) refers to them in the words: "There shall be upon the bells of the horses HOLINESS UNTO THE LORD," thus recording that such bells sometimes were inscribed. Bells upon the horses of the Canterbury Pilgrims were inscribed "*Campana Thome*," thus being a sign or token of a pilgrimage to the shrine of St. Thomas of Canterbury. In discoveries made at Ninevah it was found that several sculptures depicted horses with bells hanging from their bridles, and such usages were common in ancient Greece.

In the East to this day, camel-bells or caravan bells are used in the desert, and every animal has bells at his neck so that they cannot easily go astray, especially during the not infrequent sand storms. Bells are still used in like manner on cows, sheep and goats in Switzerland and elsewhere, and are useful in the dark, or when the animals that wear them are out of sight.

The attaching of small spherical bells (called crotals) to riding and sleigh horses are common in some parts of Europe and America. These crotals are exactly like those found in ancient British graves, which were suspended on the spears of the warrior.

Cow- and sheep-bells made of sheet iron, just like the Irish bells, were used on the Downs, and generally about 7 in. in height and 15 in. in circumference. These bells helped to trace the animals lost on the then unenclosed pastures, and Gray tells us that their "drowsy tinklings lull the distant folds."

The custom of affixing bells to some portion of the neck harness of horses attached to wagons has long been in use in this country. In Sussex and Surrey many of the farm teams of horses had bells. They hung on a metal frame fixed to the hames, three or four bells to each horse. Their sound was cheerful on unlighted roads and in narrow lanes. These went out of use in the late 'sixties, but still it is recalled that the children of the period used to run races and start with the words:

"Bell-horses, bell-horses, what time of day?

One o'clock, two o'clock, three and away,"

or some variant of this.

In some parts of Kent bells are still carried on special occasions—as when the first load of hops is taken to the railway, or when on a journey at some distance from home. Three horses carried as many as twelve or fifteen bells. They were the property of the wagoners (not the farmers), and most of them supposed to have been won in contests or given at some special event (such as



TRIPLE CAMEL BELL

the completion of twenty-five years' service for one master) in the "good old days." These bells were tuned to a scale, and were cast by a founder of church bells. Some such bells bear the name or initials of the founder *inside*, near the crown staple.

An old horse-bell of bronze found during the excavations at Godshill, Isle of Wight, is now in Carisbrooke Museum, and the crotals illustrated are in the Leicester Museum. On various occasions similar bells have been unearthed from burrows in various parts of England, and these have found their way into private collections and museums. A number of old bells still extant in Scotland, Ireland and Wales (similar in form to the more common cow-bells, quadrangular in shape, made of thin iron plates, hammered and riveted together) are preserved as relics. The best-known specimen is St. Patrick's Bell, called "*Clog an Eadhacta Phatraic*" or the "Bell of St. Patrick's Will." It is 6 in. high, 5 in. broad, 4 in. deep, and it is believed to be the identical bell

TINTINNABULA



MULE BELLS

By permission of Leicester Museum

mentioned in the Annals of Ulster, dated A.D. 552, as having been removed from St. Patrick's tomb by St. Columille.

Many of these bells of primitive Celtic lands show the importance that was attached to them, and sometimes (as in the case of St. Patrick's and St. Mura's bells and others) they are preserved in cases or shrines adorned with gems and precious stones, with gold and silver filigree work of remarkable workmanship. They are reputed to have belonged to various saints, and have many superstitious legends attached to them. Other similar bells are to be seen at St. Gall, in Switzerland; Cologne; Noyan, in France, and elsewhere.

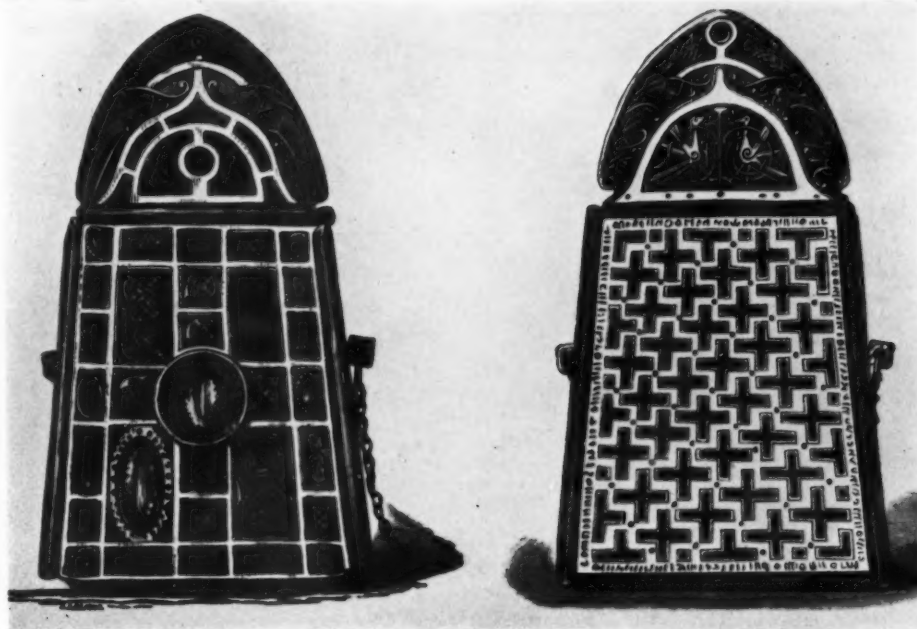
In days of falconry, bells figured prominently in the equipment of the hawk or falcon, two small bells being

fastened to the birds' legs. Shakespeare alludes to these in "As You Like It" (Act iii, Sc. 3), and the description of these bells by Gervan Markham in the "Boke of St. Albans" is interesting:

"The bells which your hawk shall wear, look in anywise that they be not too heavy, whereby they overload her, neither that one be heavier than the other, but both of like weight; look also that they be well-sounding and shrill, yet not both of one sound, but one at least a note under the other."

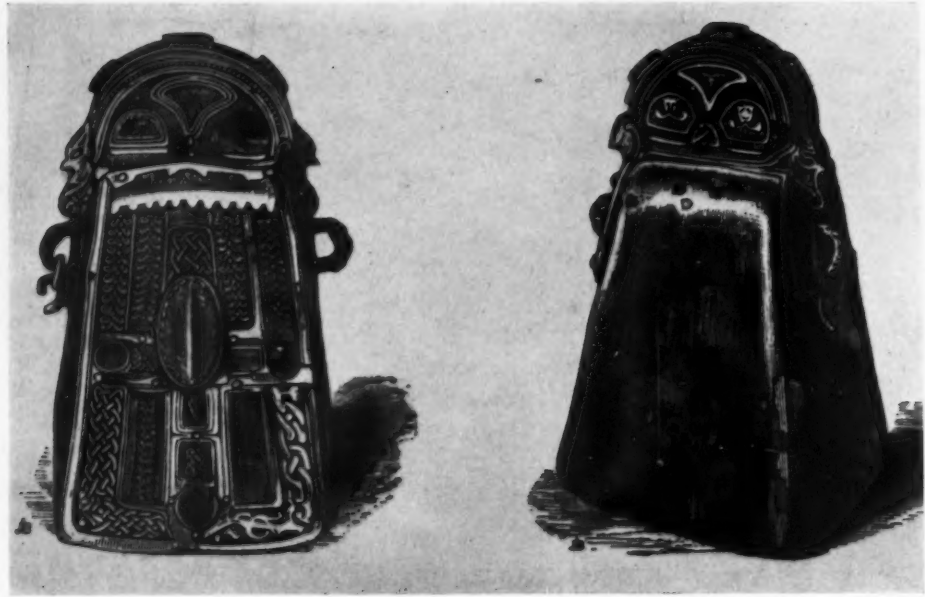
Thus the collector of hawk-bells should be prepared to find them in pairs.

Small silver bells were also given in some instances as prizes at school cock-fights. From a remote period down to comparatively modern times, schoolrooms were



THE JEWELLED "SHRINE" OR CASE OF ST. PATRICK'S BELL

APOLLO



"SHRINE" OR CASE OF ST. MURA'S SACRED BELL

turned into cockpits, masters and pupils enjoying this cruel pastime. Some of the old school teachers added greatly to their income by payments made by boys for game-cocks, and from visitors going to the schools to witness the sport. At Sedbergh Grammar School, Yorks, the master used to receive on Shrove Tuesday fourpence halfpenny from each pupil for the purchase of fighting cocks. Kendal Grammar School's records show similar payments, as also at Grange-over-Sands, where the amount varied according to the social standing of the parents, ranging from half-a-crown to five pounds.

At Haversham, near Milnthorpe, the cockpit was near the school; while entries in accounts at Congleton in 1601, and Fortrose 1776, both show items of payments towards the sport. At Wreay, near Carlisle, their silver bell bears the inscription: "Wreay Chapple 1655," which is remarkable as it is a year *after* Cromwell prohibited cock-fighting. It was the gift of Mr. Graham and seemed to show his contempt for the Roundheads! Pocklington Grammar School, which dates from 1514, was noted for its cock-fighting, and a small silver bell given as a prize has been handed down by successive



CARLISLE HORSE-RACING BELLS
Dated 1599

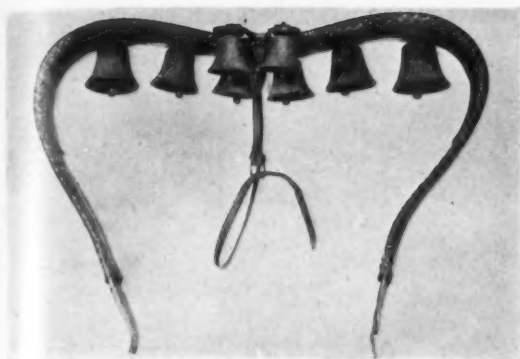


COCK-FIGHTING BELL FROM
WREAY, NEAR CARLISLE.
Dated 1655



WOODEN HAMES TO CARRY
HORSE BELLS
In Hereford Museum

TINTINNABULA



A CHIME OF EIGHT HORSE BELLS
Hereford Museum



TWO OLD SHIP'S BELLS

measures. It is 1 oz. 8 dwt. Troy, not quite 2 in. in height, and 7½ in. in circumference. At the top is a small handle, and at the bottom a slit of ½ in. in length. Round its side is engraved:

"Tho. Ellifon Moderator 1666 Scholæ Liberæ Grammaticalis de Pocklington. Johannes Clarke Moderator 1660 Scolæ Liberæ Grammaticalis de Pocklington."

The same practice existed at many schools in Scotland.

Mr. Basil Tozers' book on horses states that 300 years ago silver bells were awarded to the winners of horse races, and even earlier we find at Chester an order (dated January 10th, 1571) which provided for the Saddler's ball of silk being changed for a silver bell as the prize for the winning horse. At Carlisle two such bells were given to the Mayor and Corporation by Lady Dacre, wife of Sir Wm. Dacre, then Governor of that city. The smaller of the two is of silver inscribed "1599 H B. M C.," initials of Henry Baines, Mayor of Carlisle. The larger is of silver gilt, inscribed:

"THE SWIFTES HORSE THES BEL TO TAK
FOR MI LADE DAKER SAKE."

A silver bell of early period was awarded at Haddington in 1552, and another at Paisley 1608. Bells of similar kind are referred to at York as early as 1530, and in

1607 mention is made of a golden bell; whilst similar instances occur at Richmond, Yorks, and elsewhere.

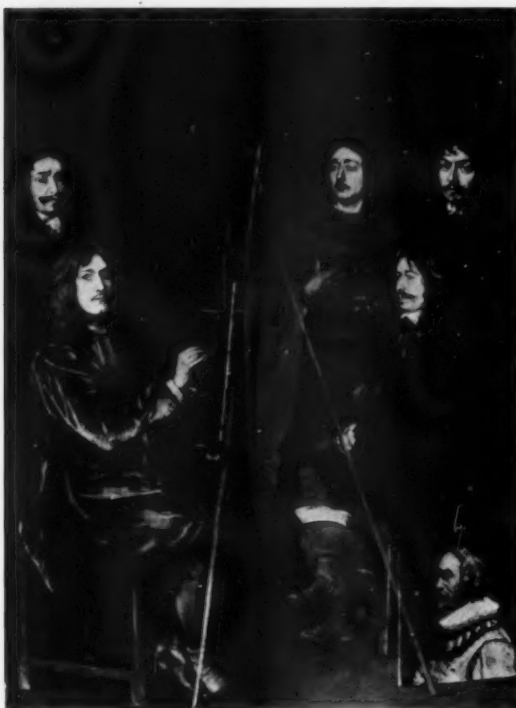
Thus these horse-bells, cattle-bells, hawk-bells, race-bells and similar curios are still to be secured by the collector, making an unusual and unique hobby. One of the most remarkable of such collections in the world is that at the Mission Inn, Riverside, Cal., U.S.A., which numbers some 600 or more specimens of all sorts and sizes from all parts of the globe: temple bells from India, China, Japan and Burma; bells from old Californian mission churches, mule- and goat-bells from Spain, ship bells from all kinds of vessels, and many other interesting specimens too numerous to mention. Each is carefully listed and briefly described in a catalogue published by the Mission Inn.

It is surprising also where old ship bells can be found. We have several instances where these have been rescued from wrecks around the coast and used in nearby churches which had no bell in lieu of the usual church bell. Many Scottish churches are thus equipped, perhaps the most notable being (until recently) the famous Cathedral of Iona. Again, these have occasionally found their way into country residences for use as dinner gongs, servant calls, and the like, and one instance recently has come to light where a venerable ship bell had been doing duty as time bell in a London factory! Often they are sold at the breaking up of obsolete ships, and one wonders where such bells eventually finish their lives!



SLEIGH BELL AND CATTLE BELLS. The centre of the three cattle bells is called a "Cannister," those of wedge shape are "Cluckets." The smaller sleigh bells are known as "Crotals"

NOTES FROM PARIS · BY ALEXANDER WATT



L'ATELIER.

By Antoine Le Nain.

*In the Marquis of Bute's
Collection.
Cliché Bulloz.*

MONSIEUR RAYMOND ESCHOLIER, curator of the Petit Palais, in conducting me round the admirable Le Nain Exhibition, now on view at this museum, pointed out to me three magnificent pictures lent by British collectors. Britain has, indeed, a right to be proud of her public, and especially her private, art collections. The excellent Le Nain Exhibition, organized by Sir Robert Witt in 1910 at Burlington House, was in itself not only an important primary stage in the recent attempt to solve the "Le Nain mystery," but it also evinced what fine French pictures there are treasured in our country.

Since the 1883 exhibition at Laon, the birthplace of these artist brothers, considerable progress has been made in elucidating the "Le Nain mystery." There still persists many varying opinions on the subject however, as indeed the present exhibition shows. A recent addition to the exhibition, "Le Peintre dans son Atelier," lent by the Pinakothek Museum in Munich, is here catalogued as a painting by Mathieu Le Nain, while it is attributed to Louis Le Nain. Again, opinion varies from day to day as to the authorship, Antoine or Mathieu, of the "Jeunes Musiciens" from Lord Aldenham's collection. It almost seems as if these artist brothers actually intended to provide experts and historians with a baffling problem!

There were three brothers, Antoine, Louis and Mathieu. They were born at Laon in the north of France. All three were painters, and received an early instruction in the arts from an unknown artist, probably

a Flemish master. In 1630 they came to Paris and lived in the Rue Princesse: all three worked together in the same studio, and all three simply signed their pictures Le Nain. It is practically impossible to attribute any painting to Antoine, Louis or Mathieu anterior to 1640. Their maturer works are easier to identify, on remarking how certain figures recur in several pictures. This, however, can by no means be regarded as definite proof, as it has been surmised that, during the period when the three brothers worked together (for over fifteen years), they frequently interchanged, and often worked from, the same model. It seems then that only a close study of their subject matter and a scrutiny of technical characteristics may provide a means of individual identification.

Antoine was a painter of "les bons bourgeois." His pictures were small: for this reason he was able to paint on copper and wood, which he seems to have definitely preferred to canvas. Especially noticeable in Antoine's painting is a complete absence of chiaroscuro. He had a curious physiognomic concept; as seen in the equal distribution of values and light which he gave to each figure in a picture. His style was altogether archaic, his compositions naïve, his brushwork timid, his colours clear and honest. Lord Aldenham's "Jeunes Musiciens" and the Marquis of Bute's "L'Atelier" are typical of these qualities.

Louis was an incomparable interpreter of rustic life. While he excelled at landscape painting, most of his canvases represented interiors and scenes of peasant

NOTES FROM PARIS

life, where his subjects were painted in family reunion or at table; always in position of arrested movement. Such a picture is the Duke of Leeds' magnificent "Flemish Interior," which he has lent to the present exhibition. His were "tranquil" pictures full of emotion and personality. He had a broader touch than Antoine, and his colours were lower in tone—greys and browns predominating.

Both he and Mathieu had a certain knowledge of *chiaroscuro* which their elder brother Antoine lacked. This, it is thought, must have been the result of a study of Italian painting—Caravaggio is known to have had a strong influence in France at that time—as there is no mention of either Louis or Mathieu having visited Italy.

Portraits of princes, groups of elegant gentlemen, and picturesque reunions of cavaliers seated at inn tables smoking and playing cards or trictrac were much more the subjects of Mathieu. His "Corps de Garde," lent by Madame la Baronne de Berckheim to the present exhibition, is looked upon as his finest work of this character. Mathieu was a member of the Royal Academy of Painting for twenty years or so. He did a successful portrait of Anne of Austria which earned him a knighthood. It is interesting to note how Mathieu, in attempting pictures of a humbler nature, failed to convey that atmosphere of sincerity and realism so typical of Louis's canvases. Mathieu was not a landscape painter. His art is of the interior: it is studio painting.

He seems to have come under the influence of the Flemish and Dutch masters more than did his brothers Antoine and Louis. In fact, some of his paintings have at times almost been attributed to an Amsterdam or Haarlem artist. But even in their great resemblance to those by Michael Sweerts, van Honthorst and Jan Miel, one is struck, as in the like comparison of Louis

Le Nain with Breughel and Teniers, by the free and fine "style français" so different from that of these other masters. This, indeed, is the outstanding characteristic of the art of the Le Nain brothers, to whom realism was a greater source of inspiration than romanticism. Sir Robert Witt has truly said that, "They were, above all, honest, sincere, direct and unaffected in their art . . . in an age of pomposity and elaborate ostentation they were reticent, modest, austere."



RÉUNION DE FAMILLE By Louis Le Nain
Musée du Louvre. Cliché Bulloz

But of the three brothers it is Louis who, in his powerful originality, and poetic renderings of humble peasantry, justly earns the greater admiration—an admiration immortalising, for the glory of France, the name of Le Nain.



DETAIL OF
RÉUNION DE FAMILLE.
By Louis Le Nain.

Musée du Louvre.
Cliché Bulloz.

BOOK REVIEWS

GEORGES DUHAMEL: L'HUMANISTE ET L'AUTOMATE. 32 Photographies de JEAN ROUBIER. (Paul Hartmann.) 25 francs.

"Je suis voué au culte de ce qui est éternel."—G. D.

Here is a book which provides a spiritual feast for every kind of artist. For the bibliophile the presentation is a joy to handle; for the man of letters, this is Duhamel living up to his reputation of "the purest prose writer of to-day"; for the artist and—if we dare to mention him in the same breath—for the photographer, the thirty-two photographs, most artistically reproduced, afford an interesting lesson of comparative movement and outline. For these photographs, illustrating the text, have been skilfully taken and ingeniously arranged in the book. The argument—one always dear to such a champion of spiritual values as is Georges Duhamel—is a pleading for the natural beauties of life as compared with the cold futility of metal. In the words of Marcus Aurelius: "There is grace and beauty in everything produced by Nature."

One of the most beautiful pictures shows a waving field of Indian corn. Opposite, the interlacing of railway lines at a junction. We can imagine a machine enthusiast pointing out to us the beauties of a curved line, of an angle of steel, of parallel straight lines; and we can equally imagine him incapable of appreciating the soft and irregular lines of the maize leaf, the impenetrable mystery of that serried vegetation striving to obtain an equal share of light, the gradations of light and shade which the photographer has laboured so successfully to produce. True, we might have to raise an eyebrow and put a lip if this Philistine jog our elbow with a "I suppose you realize you couldn't take those photographs without the aid of mechanical science?"

And there, with his usual love of fair-play ("Je me répugne à blesser une foi sincère"), Duhamel would be the first to acknowledge our debt to science for many of the benefits enjoyed by the artist. Does he not say: "Je ne me défie pas de la machine que je regarde avec curiosité. . . . Je me défie de la machine qui est en nous"? That last sentence embraces the sorrow felt by Duhamel when, with legions of sympathisers, he takes stock of our modern civilization and sees the wrong uses to which science, through man, can put her great store of knowledge. He is aware of the alarmingly seductive power of Error turning us away from the spiritual benefits of the world. He begs that we should not obstinately transform the use of machinery beyond our strict needs. "La tristesse vient de ce que les hommes mésusent de tout." He points out what an error it is to think that machinery can replace man. Our senses of detection are still infinitely superior to those of the machine. By our submission to machinery we fail to perfect the uses of our body.

"Avec son cortège d'inventions ingénieuses et de complications savantes, l'intelligence fait figure d'irresponsable ou de criminelle dans le grand désordre du monde. Elle paraît non seulement incapable de donner le bonheur aux hommes, mais encore fort propre à les égarer, à les corrompre, à servir leurs querelles. Elle a su armer les conflits; elle n'a pu ni les conjurer ni les résoudre." . . . "Mais il dépend de nous tous d'atténuer

la gravité des querelles économiques en travaillant à transformer la conception courante du bonheur."

Small wonder that Duhamel should have been called to write the book from which these quotations are taken ("La Possession du Monde") when we review the world economic chaos of to-day.

Despite the invention of delicate instruments of precision in the art of surgery, this mechanical skill would be of little avail without the healing influence of sympathy between doctor and patient. Always—the human touch.

In the second essay of this book Duhamel warns the cinema industry that if it continues to make abuse of its artifice it will die a natural death. To live and win the support of intelligent man, the cinema must seek its inspiration in the pure realm of humanity.

In the last: "Décadence de l'Éternité," Duhamel utters a cry of alarm lest we lose our inheritance of the eternal beauties of life. Confronted with the "wilderness" of a factory site he exclaims:

"Je n'abuserai pas des mots. Ce paysage industriel, il est grand, terrible, étrange, il n'est pas beau, il ne peut être beau. Que le peintre le plus adroit en fasse, d'aventure, une image, et cette image, dès demain, malgré la magie des couleurs, malgré le jeu subtil des ombres et des clartés, cette image a toutes les chances d'être incompréhensible à nos enfants, de ne les point émouvoir. L'industrie va vite et s'en vante. Dès demain, ses appareils seront changés, ses méthodes, ses matériaux et ses desseins de même. Rien dans ce chaos fumeux qui soit à l'image de l'homme."

I cannot think of any other writer of to-day who has so great a claim to the gratitude of suffering mankind, for Duhamel is, above all, in his life and in his literature, the champion of the distressed. As a surgeon in the French army the Great War sharpened his observant faculties as he watched the feelings of others with cruel lucidity. In "La Vie des Martyrs" and in "Civilisation" Duhamel wished to counteract the conventional treatment of the War narratives—which could only result in a travesty of fact—by a true and realistic portrayal. Thus only he hoped the world would learn its lesson. (Will it?)

Few men—if any—have learned to understand that delicate but all-important mechanism of the body: a man's soul. The surgeon's knife was able to probe with a more discerning eye than the blunt pen of the ordinary lay writer. Without any simulation of the didactic pose, Duhamel quietly draws the picture of "true witnessing to fact," and leaves it to us to draw our conclusions. As we grow accustomed to the lazy advantages of the machine, so Duhamel is afraid lest we harden our hearts to human suffering and do nothing to avert another world Armageddon.

"Il faut refuser de nous laisser endurcir, de devenir indifférents, aveugles, sourds. Pour que le sacrifice ait toute sa portée, toute sa signification, il faut qu'il soit, jusqu'au bout, très amer, que la coupe soit réellement vidée jusqu'à la lie—la lie comprise." . . . "Voici l'heure où l'on peut douter de tout, de l'homme et du monde, et du sort que l'avenir réserve au droit. Mais on ne peut pas douter de la souffrance des hommes. Elle est la seule chose certaine à cet instant du siècle."—"Vie des Martyrs."

BOOK REVIEWS

After following, painfully, the series of disappointments in the timid life of Salavin—the “hero” of several of Duhamel’s books in which he depicts with masterly skill the sub-conscious and the non-conscious of the human soul (“A vrai dire, je n’avais aucune confiance, je voulais surtout faire quelque chose, jeter un os à ma conscience irritée”—will surely find an echo in many a breast)—“La Possession du Monde” is a pleasant antidote, a book which you can always turn to in time of distress, knowing that you will find therein much spiritual comfort. “Only those who know what love is can possess the universe.”

Commenting on the style of Duhamel’s works, M. Santelli writes :

“Jamais forme ne fut aussi bien adaptée aux objets qu’elle doit revêtir ; elle épouse si bien le contour des idées et des choses qu’il nous semble toujours qu’elle est la seule possible et que le simple déplacement d’un mot ou d’un signe de ponctuation ruinerait la belle harmonie de l’édifice.” . . . And again : “Simplicité de la phrase, vocabulaire de tous les jours, images qui semblent spontanément jaillies du réel, rythme naturel, tout contribue à me donner une sensation que ne m’a fait éprouver jusqu’à ce jour aucun écrivain : lorsque je lis Duhamel, j’ai l’impression très nette que je l’entends me parler tout bas, avec une voix très douce, tandis que son regard se pose fraternellement sur le mien. Et c’est pourquoi, comme le dit l’un de ses commentateurs et adversaires, certaines pages de Duhamel durent aussi longtemps que la langue maternelle.”

I have quoted M. Santelli at length because he expresses better than I could what I feel myself about Duhamel’s literary work.

He has written two delightful books about his own children : “Les Plaisirs et les Jeux” and “Mon Royaume.” How understanding is his nature we may glean from this sentence : “Il y a des sentiments compliqués qu’il ne faut point juger trop vite.”

His style is enhanced by the art of repetition and by a trick of contradiction. “Il sait que je ne suis pas un homme extraordinaire. Il me connaît. C’est à dire, qu’à le bien juger, il ne me connaît guère.” Such a human trait !

Spiritual son of Fabre and brother of that other keen observer of nature—the delightful poet Fernand Mazade—Georges Duhamel is ever seeking inspiration from Nature’s works of art, and deplores man’s general ignorance of those things around him from which, if he only knew it, he could derive his daily supply of happiness. Only the sure eye of an artist could fashion this sentence describing mountain scenery :

“Parfois, un champ bossué, étayé de petites murailles et grand comme une carte à jouer aventurerait, jusque dans le dédale des rocs, une maigre barbiche de seigle.”

Admirable balance of rhythm !

None better than he knows the contagious effects of man’s apprehensions and beliefs : “La vérité, ce n’est pas ce qui est, c’est ce que les hommes veulent.”

Brother Duhamel, rest assured that there are still left in this chaotic world men whose wish is twin with yours. Along with you, we too are ready to exclaim :

“Si le monde entier renonce, moi je ne renoncerai pas. Que la beauté reste, pour moi, le dernier refuge de l’éternel !” . . . “L’Éternité s’est retirée de notre cœur. Elle se retire de nos ouvrages et surtout de nos ambitions. Que pensera de nous cet avenir dont nous parlons avec tant d’intempérance si nous ne lui signifiions rien, si nous ne lui légions rien qui lui raconte quelque chose de l’homme éternel ?”

Twelve years ago you addressed Les Fêtes du Peuple—a society for the artistic education of the people—and the subject of your address was : “La Musique libératrice.” All true artists accept the good faith of that prophecy, that pleading prophecy, with which you closed :

“Le jour où la pensée des maîtres de l’humanité—et je ne parle pas ici des hommes politiques, je ne parle pas des potentats de la magistrature ou de l’armée, mais des maîtres spirituels, les seuls—le jour où la pensée de ces maîtres, musiciens, poètes, peintres, sculpteurs, architectes, aura fécondé l’âme des hommes de bonne volonté qui gémissent encore dans la détresse et l’abandon, ce jour-là, ce jour-là seulement, nous verrons clair dans l’avenir. Mais, dès ce jour-là, je vous assure que la partie sera gagnée.”

Long may your pen continue to charm and soothe with the benevolent perception of the master’s sympathetic hand.

MALCOLM McLAREN.

“THE CATHEDRALS OF ENGLAND.” By HARRY BATSFORD and CHARLES FRY. (London : Batsford.) 7s. 6d. net.

To journey with Messrs. Batsford and Fry round the Cathedrals is now a pleasure within the reach of most people. By rare good fortune their book has appeared just in time for persons who are undertaking “Cathedral Pilgrimages,” and no better guide could be desired. In the 114 pages of the text they give a short, very clear summary of Cathedral building in England, followed by a description of all the Cathedrals, arranged in alphabetical order. Mr. Hugh Walpole contributes a characteristically delightful Foreword.

The book is illustrated by 134 photographs, whose extraordinary beauty makes one wish that a really comprehensive collection could be brought out by public subscription, as the authors suggest in their Preface. A beautiful water-colour of Lincoln Cathedral by Mackenzie is reproduced as the frontispiece. Plans of the principal cathedrals to a uniform scale and many drawings by Brian Cook make this one of the most useful and beautiful books obtainable at a reasonable price.

“ENGLISH DRESS FROM VICTORIA TO GEORGE V.” By DION CLAYTON CALTHROP. (London : Chapman & Hall.) 15s. net.

Readers and admirers of Mr. Dion Clayton Calthrop—to read is inevitably to admire—have a rich feast of information spiced with humour in his new book. With rare impartiality he holds up to our scorn the absurdities of both sexes in the matter of raiment. We learn, for instance, that in 1834 no less than 1,200,000 kilogrammes of steel were used in England for crinolines. Now woman is a transformed being, and even man, always slow to change, is freed from the top hat and frockcoat which were the hall-mark of respectability only a few years ago. The cinema threatens us with a crushing uniformity. Yet who knows what may happen ?

At any rate, we may be quite sure that crinolines will never be revived : the tube and the bus will see to that. Our athletic young women are unlikely to submit to the tyranny of wasp waists and trailing skirts. The drawings, many of which are coloured, are as charming as the text.

A SHORT HISTORY OF DECORATIVE TEXTILES AND TAPESTRIES. By VIOLETTA THURSTON. (Ditchling, Hassocks, Sussex: Pepler & Sewell.) 15s. net.

This is a concise reference book furnishing the main data and the history of this very ancient craft, which it traces from the lake dwellings to its present manufactures. It contains a small glossary and many good illustrations, and can therefore be recommended to those who are already slightly acquainted with the rudiments of the technique and with general history. The author, however, seems to have had the beginners in view, and for such it is not considered with sufficient care: she uses technical terms, such as for example *haute lisse* or *floating*, which are not explained in the glossary, and "telescopes" too much technical and historical information into single paragraphs, leaving the student to make what he can of it.

"FRANCOIS J. CASANOVA." By C. VER HEYDEN DE LANCEY.
"HISTOIRE ANECDOTIQUE DES ROIS DE FRANCE JUSQU'À LOUIS XVI." TOME II. By C. VER HEYDEN DE LANCEY. (Paris: Édition de la "Revue des Indépendants.")

The brother of the well-known Casanova was a painter of battle pieces who deserves to be remembered. In his own day he was held in great esteem, but this style of painting has met with very scanty recognition at the hands of recent authorities on XVIIIth century art. This little book is intended to help towards rehabilitating Francesco Casanova, and contains many interesting details of his life and his manner of working. Besides a number of excellent plates, it contains eleven unpublished letters addressed by Francesco to his brother.

The little book of anecdotes is also well illustrated, and the author has had the rare good sense to leave untouched the phraseology and spelling of the manuscripts from which he has transcribed these anecdotes.

C. K. J.

DESIGN IN MODERN LIFE. With Contributions by ROBERT ATKINSON, F.R.I.B.A., ELIZABETH DENBY, E. MAXWELL FRY, B.Arch., A.R.I.B.A., JAMES LAVER, FRANK PICK (President Design and Industries Association), A. B. READ, A.R.C.A. and GORDON RUSSELL. Edited by JOHN GLOAG. (London: George Allen & Unwin, Ltd.) 10s. 6d. net.

Dealing with "Design of Dwellings" (Mr. Maxwell Fry), "The Living Room and Furniture Design" (Mr. Gordon Russell), "Clothes and Design" (Mr. James Laver), "Design in the Kitchen" (Miss Elizabeth Denby), "Design of Illumination" (Mr. A. B. Read), "Design in Public Buildings" (Mr. Robert Atkinson), "Design of the Street" (Mr. Frank Pick), "Design in the Countryside and the Town" (Mr. Maxwell Fry), "The Meaning and Purpose of Design" (Mr. Frank Pick), and a chapter by the general editor, this book is eminently "fit for its purpose." It challenges thought, and perhaps the most challenging thing about its thesis is its plea not for abstruse problems of aesthetics, but for quite ordinary common sense, the sort of thing anyone can understand who wishes to. The *rightness* of the authors is generally in the exact ratio of the *obviousness* of the principles for which they plead. Moreover, those who are too lazy to read, can learn a great deal from the excellent illustrations and not the least from Mr. Raymond McGrath's admirable charts showing the development of furniture and utensils and costume and transport from 1500 to the present day.

There are of course points which one might dispute; when, for example, Mr. Gloag ends his chapter with the assertion that "we have become the slum of Europe," he is monstrously unfair to his own country. Occasionally a contributor also seems to mistake fitness for purpose with beauty of design. And some of the statements are historically questionable. It was, for example, not so much "the tragic combination of fire and war menace" that, as Mr. Pick maintains, frustrated the realisation of Wren's plan for London, but something much less acute and much more difficult to deal with: the need to rebuild houses, quays and warehouses with the least possible delay and consequent interruption of business—a quite legitimate desire on the part of the London merchants. It is precisely the problem our statesmen have to deal with on the international plane, in their endeavour to put *design* into international relations. You cannot blame the individual, or the individual state, or the individual business concern for looking after his or their own "safety first," in the absence of any temporary "raft" that will keep him or them afloat whilst the "plans" are being carried out. Hence all the troubles of "security first" politics; and—"there's the rub" so far as all forms of "Design in modern life" are concerned. H. F.

"LADY PRECIOUS STREAM." By S. I. HSIUNG. (London: Methuen.) 8s. 6d. net.

The value of a book, as of a jewel, is often in inverse ratio to its size. Here we have, in a charming setting, a gem of the first water, which may perhaps become a household word. It is difficult to write of gossamer, of the dew on the grass, hoar frost in the sun, the feathers on a butterfly's wing. This dainty, delicate, exquisite little play suggests a comparison with such as these. Yet, most surprising of all, this delicious play is not the product of an eminent Chinese poet or dramatist. It is a "commercial" play, ranked by Professor Lascelles Abercrombie in his Preface with "Punch and Judy." Most people probably read the preface after reading a book. In this case they will do well to read it first. They will agree that high as is the expectation aroused by Professor Abercrombie's enthusiasm, the play deserves as much or even more. How dull we are! How unimaginative! Mr. Wang, the Prime Minister, the father of Lady Precious Stream, thinks it is going to snow. He calls his wife and suggests a feast in the garden to enjoy the snow. Here is surely a lesson for us. When a London particular is upon us, when our throats are dry and our eyes burning, and when we cannot see our hands before our faces, why not have a feast to enjoy the fog? It would give a new zest to our humdrum existence.

Every detail of scenery, dress and other matters has to be set before our eyes. Not so in China. The hero walks in waving a whip. The audience know that he is on horseback. A table and a pole tied to a chair denote a rocky, well-wooded landscape. The ubiquitous Property Man brings light refreshment to any actor who has a long speech to deliver. Mr. Wang "faints slowly but steadily" with his help. In hot weather he fans the actors incessantly. Of course he is invisible. One thing is certain. Mr. Hsiung must not let his English get rusty. He must give us another play.

C. K. J.

BOOK REVIEWS

CREATIVE DESIGNS, by JOSEPH CUMMINGS CHASE. (New York: John Wiley & Sons, Inc. London: Chapman & Hall Ltd.). 15s. 6d. net.

This book, written by the Head of the Art Department, Hunter College, of the City of New York, is too American to be useful for the English beginner, who, for example, will not know what Ben Day tones are unless his teacher will give him our English equivalent. There are such references throughout, which may be plain to the American but not to the British student. Furthermore, although there are a few good and interesting specimens of "creative" design, the bulk of the illustrations hark back to the Morris and the *Art Nouveau* periods, which for us here is long out of date.

H. F.

"THE CONSORT." No. 3, June, 1934. Haslemere.

This special number of "The Consort" is entirely taken up by a most valuable and interesting account of Mr. Dolmetsch's investigations into early English and Welsh instrumental music. It should have been obvious to every musician that "Sumer is icumen in" could not, from its very perfection of form, be an isolated phenomenon, but must be a chance survival of one example of a large number of excellent compositions. To the recently published Worcester Harmony and the facsimile of Perotin's manuscript, now at Wolfenbüttel in Germany, Mr. Dolmetsch adds the far earlier Welsh harp music contained in a manuscript in the British Museum. He is of opinion that the bulk of this music, which is stated to have been collected about 1040, by a congress of bards, must date at least as far back as the VIIIth century. The remarkable point is that the music is not horizontal, *i.e.*, contrapuntal, but it is altogether perpendicular, *i.e.*, harmonic. Tonic and dominant harmonies, inverted chords and complications usually considered to be modern inventions seem to have been perfectly familiar to the Welsh bards. And these wonderful tunes prove that music for instruments, quite distinct in character from music intended for voices, was fully developed centuries before the date assigned by learned historians to its introduction.

MR. MEATYARD'S CATALOGUE

An illustrated catalogue of oil paintings and drawings offered for sale by Mr. F. R. Meatyard contains fine landscapes, portraits and genre pictures. Among the signed works there is a notable painting, "Youth and Age," by Aelbert Cuyp, and a most exquisite portrait by Gilbert Jackson of Princess Mary, the daughter of Charles I. The unsigned pictures include Robson's "Loch Awe," Copley Fielding's "Hornby Castle," and beautiful examples of the work of Guardi, Singleton, Etty, Catherine Read, Morland and Rathbone, and other well-known artists.

BIBLIOTHÈQUE HENRI BERARDI, 2nd. Partie

This sumptuous second volume of the catalogue of the Henri Beraldi library contains details of illustrated books of the XVIIIth century which were sold in Paris at the Galerie Charpentier by Messrs. Ader and Carteret, from May 29th to June 1st. Most wonderful of all is the unique two-volume calligraphic manuscript copy of La Fontaine's "Contes," illustrated by fifty-seven original sepia drawings by Fragonard, bound by Derome

in red morocco. This was bought by the French Government for £26,000. The illustrations include reproductions of four of these drawings by Fragonard and of other drawings by Choffard and Eisen. Also of numerous engravings and etchings after Cochin, Monnet, Mlle. Gerard, Moreau, Monsiau, Quéverdo, Janinet, Marillier, Gravelot and others. There are superb plates of the magnificent bindings, several in colour.

THE PAGEANT AND OTHER STORIES. By E. H. W. MEYERSTEIN. (London: Simpkin Marshall). 7s. 6d. net.

A writer of "thrillers" must possess a lively imagination and the skill to express himself clearly and concisely. These are qualities which Mr. Meyerstein may justly claim. His style is brilliant and scholarly, and he has evidently thought out every detail with enormous pains. He never wastes a word, but does in two or three pages as much as many writers achieve in a whole volume. Readers who enjoy the feeling that something horrid is going to happen will not be disappointed in most of his stories. One can see that he is well acquainted with "Wuthering Heights" and the short stories of Poe and Jacobs, and he is probably not a stranger to the Grand Guignol.

In the first story, "The Pageant," which gives the book its title, we have the most brilliant display of his rare skill in working up to a terrible climax after luring the unsuspecting reader to anticipate an orthodox happy end. Next in order of "thrillers" we may place the grim horror of "The Poached Egg." His weird insight into the distorted psychology of an eccentric recluse comes out most remarkably in "Statement of a Scholar." But the jewel of the whole collection is "The Derby Hat," in happier vein, delightfully written and a joy to read.

LONDON FOR SHAKESPEARE LOVERS. By WILLIAM KENT. (London: Methuen). 3s. 6d. net.

As the author reminds us in the preface to this clever little book, though Shakespeare is most closely connected in everyone's mind with Stratford-on-Avon, as a matter of fact the greater part of his active life was passed in London. Modern research has added a little to our knowledge of his life in London. It is quite certain that in 1604 he was lodging in the house of a tiremaker named Mountjoy at the corner of Silver Street and Monkwell Street. The chapters on "Shakespeare's London" and "Shakespeare's Life in London," contain much that is of interest. Many details provide us with reasons for gratitude that we live in a more humane and hygienic century. One cannot help feeling that we are no worse than our forefathers in such matters as Sunday observance. Bear-baiting was a regular feature of the day in London and elsewhere, and we read that "at a certain place in Cheshire, the town bear having died, the corporation gave orders to sell their Bible in order to purchase another." There are chapters on "The Shakespearean Theatres," illustrated by a contemporary drawing of the Swan Theatre, and on "London in Shakespeare's Plays," full of interesting and useful information. At the end of the book two "Shakespeare Rambles" will be helpful to visitors who do not know London.

C. K. J.

NOTES OF THE MONTH

AN EARLY PORTRAIT BY VELAZQUEZ. BY AUGUST L. MAYER

It seems quite certain that during the first few years after Velazquez definitely established himself in Madrid he must have painted many more pictures than the number of his extant works would lead us to suppose. In portraiture, especially, he executed more paintings both for his own pleasure and at the request of various personages connected with the Court than would have been possible at a later date, when his time was more and more occupied by his official duties. The Spanish biographers, Pacheco and Palomino, write of several portraits which are altogether unknown to us or cannot be identified with any certainty.¹ Where, for instance,



are the portraits of his friends Luis and Melchor del Alcázar, D. Juan Fonseca y Figueroa, or the young Count of Peñaranda? I should like to suggest that more than one of the portraits mentioned by Palomino, *e.g.*, those of D. Nicolas de Carderera Lusigniano, "maestro de camara," the Caballero del habito de Cristo Pereyra, or D. Fernando de Fonseca Ruiz de Contreras, Marqués de Lapilla and Knight of the Order of Santiago may possibly have been painted during this early period, between 1623 and 1628.

Too much has been made of the suggestion that Velazquez was sometimes idle. Even in his later years when, as I have already pointed out, the duties of his position at Court took up a great part of his time, he

enjoyed painting far more than is generally admitted. The story told by Juven Martinez makes this clear. When Velazquez went to Zaragoza in 1644 he amused himself by painting a half-length portrait of the daughter of an Aragonese nobleman. The picture, now lost, like so many more of his works, was begun in the girl's home and finished in the studio of Martinez, who evidently placed his house at the disposal of his famous colleague.²

During the last few years several important paintings have come to light which are undoubtedly portraits by Velazquez's own hand of persons connected with the Spanish Court. A hitherto unknown male portrait belonging to Mr. Tomas Harris in London is closely related to the portrait of a Spanish nobleman, which is now in the Detroit Institute of Arts.³ Like the latter it seems to have been painted about 1623 or 1624. In my opinion it was painted soon after the Detroit portrait, I am even tempted to think that it may have been painted immediately after it, as the treatment is somewhat freer and more liquid than in the Detroit picture. While the Detroit picture is evidently a fragment, possibly of a full-length portrait, the London painting seems to have almost, if not quite, retained its original size. It is not in perfect condition, as the hair, the ear and the costume are somewhat rubbed. In this portrait the genius of the young Velazquez appears in all its vigour. The painting of the mouth, the modelling, especially that of the nose, and the yellowish brown flesh tints are all very characteristic. The treatment of the beard rather recalls that of the St. Paul in the collection of the late Don Leopoldo Gil at Barcelona. Everything in this portrait is simple, broad and strong. The plastic idealism of Caravaggio's Italian style is here modified into something no less grand but thoroughly Spanish in conception.

Like the Detroit nobleman, this bearded old man is an unknown personage, but he is a personage in every sense of the word. There is in this head no less vitality than in Tintoretto's portraits of old men. Even the contemporary portraits painted by Rubens in his maturity are not more impressive. As is the case with the Detroit portrait, this nobleman has a personality that we cannot forget. The great artist has not only given us in these paintings absolutely lifelike portraits of individuals, he has unconsciously caught and fixed upon his canvas the spirit of a whole world—the Spanish world of his day.

MR. CHARLES PEARS ON LAND AND SEA

The Royal Corinthian Yacht Club at Burnham-on-Crouch is a very appropriate spot for the display of a marine artist's work. Towering at the end of the Hard it looks something like a building, something like a ship, and is very much like a club. The representative of *Apollo* passed through no clanking turnstile to an almost empty salon, but was greeted with cordial handshakes, regaled by a hospitable lunch and entertained by nautical conversation. We now know the meaning of for'ard and aft, aboard and ashore, reefing and tacking—after a pleasant cruise in Master Billy Aitkin's yellow dinghy. We saw and heard the guns fired and the signals hoisted

¹ Velazquez probably painted those influential persons of his acquaintance who were most useful to him!

² Justi does not tell this story quite correctly in his "Velazquez."

³ Published by the present writer in *Pantheon* IV, 1929, p. 334.

NOTES OF THE MONTH

from the judge's cabin, whence the whole basin of the Crouch can be surveyed, with its vast fleet, moored and asail. Mrs. Aitkin's team won the race for twelve square metre sharpies, and Billy fired the gun as the winners crossed the line.

Mr. Pears' show is nicely set out on the walls of the large dining room. There are forty pictures on the list and they pass from stark realism of No. 1, "Ship Broaching To" in a deep and dangerous trough to the ultra-decorative "Sea of a Million Stars," No. 25. You can guess where Mr. Pears has been coasting lately with his sailor wife (No. 30). He leaves Torquay, passes Weymouth, stops at Poole Harbour, lands at Bosham Quay, the home of Harold II, to make a charming study; looks in at the R.Y.S. Battery at Cowes when the sky is overcast, sails past Beachy Head in a green light, meets the ship "Cromdale" in the moonlight off Dover, arrives at Ramsgate to sketch the yachts leaving at dawn, does not despise Southend whose barges attract him, reaches Yarmouth, and returns to port at Burnham, which he draws in monochrome. You will meet him on the Hard, perhaps.

Mr. Pears, like any artist who is also a sailor, has changing moods; he loves to meet a windjammer heading straight for his little craft; if there are sharks, as "In the Tropics" (No. 12), so much the more exciting. "Moonlit Barque" (No. 4) is another such. The stern of a ship seems to have been neglected by artists since the days of Trafalgar. We commend the idea, and the position is safer! Colour treatment varies; sometimes it is all grey, or all green; but there are strong contrasts of cobalt sky, blue green water and red sails of the Thames barges.

Of the conventional paintings, familiar since the days of Cotman, we should like to have "Bosham Quay," but if modernism be preferred, let it be "Taking Stores on a Lightship" (No. 32), or, better still, "Sea of a Million Stars." Here and elsewhere Mr. Pears uses spotted light on the waves with great effect.

W. L. H.

THE NATIONAL ART COLLECTIONS FUND

The National Art Collections Fund have acquired for the Victoria and Albert Museum, with the aid of a generous anonymous contribution and help from Sir Frederick Richmond, Bart., and the Vallentin Bequest, the magnificent English tapestry woven valance from the collection of the late Colonel Henry Howard. This valance was very well known as one of the finest pieces produced by the Sheldon weavers at the beginning of the XVIIth century, but, except for its appearance at Sotheby's for the sale, has not before been seen in London.

The Sheldon establishment was set up by William Sheldon about 1561, and after his death in 1570 was carried on under the patronage of his son Ralph. The first head weavers were Richard Hyckes and Thomas Chance; when Chance died in 1603 Francis, Richard Hyckes' son, joined him in the work. About this period, the beginning of the XVIth century, a considerable number of tapestries, large panels like those at Hatfield and Sudeley Castle, and cushion covers, were woven, which are distinguished by a great love for charming floral designs and very characteristic and attractive

hunting scenes. Colonel Howard's valance, now acquired for the Nation, belongs to this period. It consists of three sections, and was apparently intended to hang along the sides and end of an oak four-post bedstead. It is woven in wool, silk, and gold thread. It is in practically perfect condition, and the colour is as fresh as the day it was woven. The main valance shows a series of hunting scenes, together with other subjects, such as a rustic feast outside an inn, shepherds. All are set against a background of rolling English country, dotted with trees, mansions, houses and churches; above it is a narrow border of flowers, which comprise all the popular English flowers of the Elizabethan Age, such as are mentioned in Shakespeare and other contemporary writers, and among them birds are perched.

The National Art Collections Fund have also helped the Fitzwilliam Museum to purchase a fine early English bastard sword dated *circa* 1420. This sword, which is in a splendid state of preservation, was dredged up from the bed of the River Cam at Ely in 1845.

AN AUTUMN LOAN EXHIBITION AT DUNDEE

An important Loan Exhibition of ancient and modern paintings and etchings will be held in the DUNDEE CORPORATION ART GALLERIES for a period of three weeks, from September 25th. The opening ceremony on that date will be conducted by Her Highness Princess Maud, Lady Carnegie, and the Lord Provost Buist, O.B.E., will take the chair. Among the works exhibited will be pictures by Rembrandt, Sir Henry Raeburn, R.A., J. S. Sargent, R.A., James McNeill Whistler, Richard Sickert, R.A., Sir William Orpen, R.A., Wilson Steer, O.M., James Guthrie, Augustus John, R.A., Frank Brangwyn, R.A., Muirhead Bone, J. Crawhall, and many other well-known artists.

The exhibition, which has been arranged by Mr. John Robertson, J.P., will be open to the public without any charge for admission.

T. L. H.

THE VENICE BIENNIAL INTERNATIONAL EXHIBITION

The beautiful picture reproduced below, called "Summer," is by the well-known Italian painter, Felice Carena. It has been purchased by The Modern Art Gallery of Turin.

The Exhibition remains open till the end of October.



THE 81 GROUP EXHIBITION OF PAINTINGS,
DRAWINGS AND WOOD-ENGRAVINGS AT THE
FOYLE ART GALLERY AND AN EXHIBITION OF
8 ARTISTS AT THE BLOOMSBURY GALLERY

August is an off-month and so young artists who have little chance of finding a gallery to show their works are given their opportunity—and we wish them good luck! But there are two ways of appealing to the public: one is to let the works speak for themselves, the other is to attempt a *captatio benevolentiae* by literary means. This last method is dangerous, and the '81' at the FOYLE GALLERY have chosen it to their detriment. Here is the text of their invitation card:

"The '81' presents the result of its year's labour. Here the modern stands naked and unashamed—and sweet simplicity gambols with profundity. They all fraternise under the banner of Truth—but what a difference in the interpretation of truth! A veritable Irish stew of art!"

Evidently the public are to be captivated by a kind of gay and jolly spirit—but "Truth" is a big word and should not be lightly "handled"; "Profundity" is a still more solemn word, and goes ill with "Irish stew."

The facts as I see them are that there is only one artist amongst the company, one craftsman who knows his business, and that is Mr. Edwin Greenman, whose large-size wood engravings, more especially the interpretations of El Greco, are excellent. Moreover, he uses a technique that is new—at all events to me. The second fact is that there is one painter amongst them who has the *soul* of an artist, in the sense in which that may be said also of the *douanier* Rousseau—he is Mr. Frederick Tuesday. Mr. Tuesday appears to know less than his co-exhibitors about the "business," but he has the right feeling, as may be seen in his "Half-day Holiday" and "The Red Bowl." The third fact is that the rest are indifferent, neither good nor really bad, with one or two exceptions who are pretentious and therefore worse than they would be if they were not. I shall not name them but leave them to puzzle out this criticism for themselves.

The exhibition at the BLOOMSBURY GALLERY by another group of young artists, namely, the painters, Daphne Chart, David Kenworthy, Olé Pooley, Brian Robb, Gerald Wilde; the potter, Jill Salaman; the maker of masks, Angus McBean; and the cabinet-maker, Diana Pym, is another matter. To begin with, all the artists give one the impression of being intelligent, if young. They start off from a higher level than the '81,' and even where fundamental knowledge is not evident one is quite willing to take it on trust, believing that the artist knew what he or she was doing. On the other hand, there is in some cases conspicuous craftsmanship. This applies, above all perhaps, to Miss Pym's furniture, even if the ingenious contrivance in the "Cocktail Cabinet" is not of her own invention; but this "Cabinet in Thuya and Zebrano" wood is excellent both in design and finish. That thus the highest praise should fall to a cocktail cabinet is a little ominous, however. People who have use for that *meuble* belong, as a rule, to the "nothing-to-do" classes. There hangs over this whole exhibition a little of this atmosphere. The painters belong to that school which fears *actualities* and loves *ideas*; but the Platos in one sense, and the

Blakes in another are few in this world, and the consideration that *every* Tom, Dick and Harry has ideas, should deter the more fortunate from fancying that theirs are exceptional mainly because they have time to think about them and to put them into tangible form. Mr. Gerald Wilde's sublimated ideas here are the most abstract, but he has talent, a sense of design and of subdued colour; Mr. Kenworthy's ideas are the most naturalistic. His still life, "The Chair," in many ways excellent, suffers from those emptinesses which seem to me to be inevitable where the format is square. I know of no *satisfying* design in the whole realm of pictorial art in that shape. Mr. Olé Pooley's Wadsworthian "Composition in Oval" is for that reason much better than his squarer "Embankment," in which, furthermore, the *items* are scattered without sufficient rhythm. Mr. Brian Robb is the most successful in conveying, in subdued tones, a mental adventure; "The Journey" hints at that "something beyond" experience. Miss Daphne Chart's paintings suffer from a woolliness of forms which detract from the merit some of them at least would certainly have. Miss Salaman's pottery is unpretentious but pleasant; Mr. Angus McBean is so skilful a mask-maker that his masks, notably the "Greta Garbo" and the Gilles d'Rais, are distinctly uncanny.

Mr. McBean does, I understand, do work for the stage; and Miss Pym, as we have said, makes excellent furniture. If the others could be taken from their "ideas" and given definite tasks they should eventually prove to be artists of considerable achievements.

H. F.

PICTURES IN THE ANTIQUE DEALERS' FAIR AT
GROSVENOR HOUSE

(See page 138)

At the time of writing these notes the actual contents of the Grosvenor House "Fair" in respect of the pictorial arts were not yet fixed; one may, however, assume that if the organizers know their business, and about that there should be no doubt, the "Fair" should furnish a better "background" than the walls of a conventional exhibition. Even museums, especially abroad, are attempting to arrange their galleries so that each may give a *synopsis* of a period including its furniture and other minor arts. To see "antique" objects in their contemporary surroundings is to see them in a new light.

Meantime we are able to reproduce a few of the pictorial decorations that will be found in Grosvenor House.

The two pictures by Sir Joshua Reynolds and Richard Wilson belong of course to what a fair neighbour at a dinner table condescending to make conversation with the writer called "ighhart." Even without the peep-boing aspirate the term signifies the distinction the public make between art and the things they *know* they like. This preparatory sketch for the picture, painted in 1771, shows the master's technical approach to his task at this period. Madame Blanchard, "La Maréchale de Muys," was an intimate friend of Georgiana, Countess Spencer, "the Beautiful Duchess," and the picture is still in possession of the Spencer family at Althorp. The sketch, in oil on canvas, 23½ in. by 19½ in., and in a contemporary carved frame, came from the collection of Cecil Rea, Esq., himself, as a distinguished artist and member of the "New English Group," a sound judge of quality.

NOTES OF THE MONTH



A CANADIAN SOLDIER

By Augustus John, R.A.

By permission of Messrs. Arthur Tooth & Sons

The "Italian Scene," by Richard Wilson, in oils on canvas, 14 in. by 18 in., likewise in its contemporary carved frame, needs no comment: the reproduction speaks for its quality.

The "Hunting Scene" is by the less well known David Dalby, of York, and of more sporting than æsthetical interest, but J. F. Herring's portrait of the famous Jack Mytton, though primarily of sporting interest, is artistically quite a respectable performance.

In this respect Mr. Shaw Sparrow has justly pointed out that: "it would have been marvellous if the average level of merit had achieved less inequality," having regard to the fact that "schools of animal painting were unknown, and a training from the life in figure painting was rarely what it should have been." So that "most of the sporting artists, from Barlow's pioneering to Ben Marshall, J. F. Herring and the elder John Ferneley . . . had to grow the timber with which to make their own ladders rung by rung." Often enough, however, the patrons themselves were surely a hindrance because they insisted on details which could be shown better in diagrams than in paintings. After all it was the hunting, the racing, the fishing experts who patronized these "sportraitists" as Mr. Sparrow calls them.

The next picture is by Henry Alken, and his case of that ilk of sportraitists in particular makes it clear that he was a much better artist than his reproducers, publishers, and perhaps ultimately the public allowed him to appear. It would be pleasant if the original of these "Anglers" could be discovered and exhibited alongside of the print, because then, I feel sure, it would be obvious that the original contained subtleties of tone relations and colour which the engraver, determined upon detail clarity, has suppressed.

Perhaps the most ambitious task of all was undertaken by the late Mary Linwood when she attempted to render, in threads and stitchery, not only the moonlight but the firelight which the original artist, probably van der Neer, had tried to visualize in the much more tractable medium of oil colours.

H. F.

OUR COLOUR PLATES

(Cover and page 143.) PORTRAIT OF MARY QUEEN OF SCOTS by an unknown painter of the French School of the XVIth century. This is a very charming work, low in tone and bright in detail. At the present time it hangs in the National Gallery as a loan from the Trustees of the National Portrait Gallery.

PORTRAIT OF A GENTLEMAN BY NICOLAS MAES (1632-1693) of the School of Amsterdam and a pupil of Rembrandt. This dignified portrait is one of the six examples of the master's works in the National Gallery, and was formerly in the Salting collection, when it was described as a "Portrait of A. van Leuwenhoek."

THE COURTAULD INSTITUTE OF ART 20, PORTMAN SQUARE, W.1

The lectures for the Michaelmas term, October 4th-December 13th, 1934, a detailed list of which may be obtained on application to the Director, are now announced.

These lectures are open to the public either free or on payment of a fee, and include the following names and subjects: Professor Roger Fry (Principles of Art History), Dr. Thomas Bodkin, Professor A. Dickie and Mr. Geoffrey Webb (Architecture), Professor John Shapley (Early Christian Art), Mr. T. D. Kendrick, Mr. A. W. Clapham, Dr. F. Saxe, Mr. A. Gardner, Mr. J. G. Mann (Sculpture), Dr. M. Weinberger, Professor Constable (Medieval Painting), Mr. Kenneth Clark (Italian Painting), Professor Paul Ganz (Holbein), Professor van Puyvelde (Flemish Art), Mr. Charles Johnson (English Art), Mr. A. M. Hind (Engravings), Mr. A. E. Popham (Drawings), Dr. R. T. Parker (Drawings), Mr. Bernard Rackham (Ceramics), Mr. W. W. Watts (Metalwork), Earl of Listowel (Æsthetics), Mr. Hubert Reid (Modern Art), Mr. Daniel Thompson (Technique of Old Masters), Professor D. Talbot Price (Byzantine Art), Captain K. Creswell (Islamic Architecture), Professor W. P. Yetts (Chinese Art).



THE ANTIQUE DEALERS' FAIR

Messrs. H. M. Lee & Son of Kingston-on-Thames inform us that their exhibit at the Fair will include a very fine set of six early George II mahogany single chairs (circa 1730) of which two are here reproduced.

★ ★

THE APOLLO STAND
AT THE
ANTIQUA DEALERS'
FAIR,
GROSVENOR HOUSE,
WILL BE No. 19

NOTES OF THE MONTH

THE LANDING OF JACQUES CARTIER AT GASPÉ BAY, 1534

BY D.-CHARLES FOUQUERAY



This fine painting commemorating the landing of Jacques Cartier in Gaspé Bay in 1534 was commissioned by the French Government from the artist Monsieur D.-Charles Fouqueray in fulfilment of a promise by Monsieur Paul Doumer three years ago to Hon. Rodolphe Lemieux, the Canadian Senator. It is to be placed in the new Cathedral at Gaspé as a memorial of the 400th anniversary of the discovery of Canada. Monsieur Fouqueray is well known throughout Europe for his naval and historical paintings. Cartier is here seen having just landed from his two white ships in the bay, and the Indians have assembled to pay homage to him.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY SILVER · OBJETS D'ART

BY W. G. MENZIES



STAFFORDSHIRE FIGURE OF A STALLION
Sotheby's, July 13th

WHEN the season which closed at CHRISTIE'S and SOTHEY'S in the first week in August is reviewed, the general trend of prices shows a distinct improvement on those made in 1932 and 1933, and indicates fairly definitely that the end of that long and crippling period of depression is in sight.

There is no better index to the financial position of a country than the saleroom, and though we have still a long way to go before we see bidding such as that of 1928 and 1929, there were occasions during the season which has just closed when prices attained a level far in excess of the most sanguine expectations.

One feature which has been particularly noticeable has been the keen intervention of the amateur, whose strenuous bidding in competition with the professional has had a most healthy effect on prices. The woman collector in particular has been well to the front and has now taken a permanent position amongst the frequenters of the principal West End salerooms.

PICTURES

There was very little of interest in the sales of pictures and drawings held at CHRISTIE'S and SOTHEY'S rooms during the first week in July, only one lot calling for notice at CHRISTIE'S sale on July 6th, while at SOTHEY'S on the preceding day no item reached three figures until the last lot in the sale. The CHRISTIE item was a portrait of Mrs. Kilderbee, by Gainsborough, 29 in. by 24½ in., which in 1933 was sold in New York for £1,200. It now made £294. The lot at SOTHEY'S was a characteristic "River Scene" by Salomon van Ruysdael, signed and dated 1650, 40 in. by 56½ in., which, though showing signs of recent restoration and rather overmuch cleaning, sold for £460.

Of far greater interest and importance was the sale of the collection of XVIIIth and XIXth century paintings formed by the late Colonel Fairfax Rhodes at SOTHEY'S on July 11th, when a total of £7,219 was realized. The sale was interesting in that it confirmed my frequently stated belief that there is now little, if any, market for pictures by many of the one-time favourites of the mid-Victorian school, and important from the fact that a painting by Romney, bought by its late owner for no more than £273, sold for the greatly enhanced figure of £3,700, more than half the day's total.

This picture, a portrait of the children of George, second Earl of Warwick and his second wife, Henrietta Vernon; half figures of a boy and girl, 25 in. by 30 in., was a particularly delightful example of the art of Romney, and was apparently a sketch for a portion of the portrait of the Countess and two of her children begun by Romney in April, 1787. It is recorded in Ward & Robert's "Romney," Vol. 2, p. 167, and was exhibited at Burlington House Old Masters' Exhibition in 1890.

Before referring to the works by modern masters one other work must be recorded, "A View in Paris," 20 in. by 33 in., by C. J. Vernet, signed and dated 1773, which realized £360.

The rest of the sale was little less than a debacle, about two-thirds of the pictures making sums under £30. They were mainly by living and dead Royal Academicians, the latter including men whose works were realizing huge sums in the 'seventies and 'eighties when the magnates of the Midlands and the North were buying names rather than pictures. Some idea of the great depreciation in values can be gathered from the fact that thirty-four of these pictures, bought at a cost of nearly £12,000, produced no more than £1,100, and that with difficulty. Even works by living Royal Academicians realized surprisingly low prices, and one can only assume that it was due to the association with the works of such one-time overrated artists as G. H. Boughton, R.A., J. E. Hodgson, R.A., and J. C. Horsley, R.A.

I give in tabulated form a list of the chief pictures sold with the price they realized when they last appeared in the saleroom. It might be interesting to recall that in the year Colonel Rhodes bought "The Gypsy Camp," by Sir A. Calcott, a landscape by this artist made the record figure of £3,097 at the memorable Bicknell sale. Huge prices, too, used to be paid for paintings by W. Müller, his "Chess Players" making £4,053 at the Heugh Sale in 1874, and "Ancient Tombs and Dwellings in Lycia" £3,937 10s. at the Graham sale in 1887. The £2 10s. paid for Briton Riviere's "Come Back" (£745 in 1884) was an even greater depreciation than the £16 paid for his "Pallas Athene" at the Faringdon sale in June last as against £577 10s. in 1884. E. M. Ward, too, at one time fetched remarkably high prices at auction, his record standing at £1,753 10s. for his "Last Sleep of Argyll" at the Bignall sale in 1872, while J. W. Waterhouse, whose "Ophelia" only made £68, has made as much as £2,415, this sum being given for "St. Cecilia" at the McCulloch sale in 1913, when Millais' "Sir Isumbras at the Ford" made the immense figure of £8,190.

Artist.	Picture.	Size.	Previous Price £ s.	July 11. Date.	Price £ s.
G. H. Boughton .	Milton and Marvell	42×72	920 0	1903	3 0
G. H. Boughton .	The Wrestlers	39×50	52 10	1881	4 0
Sir A. Calcott . .	Gypsy Camp	19×14	94 0	1863	2 0
P. J. Clays	On the Scheldt	16×24	252 0	1874	30 0
C. W. Cope	Othello	41×54	309 0	1867	2 0
E. Crofts	Cromwell	60×47	262 8	1894	23 0
H. W. B. Davis . .	A French Lane	59×48	567 0	1877	18 0
W. Etty	Pluto and Proserpine	52×77	745 10	1877	90 0
W. Gale	Jerusalem	21×29	304 10	1875	14 0
J. D. Harding . . .	Crimpe Valley	34×60	71 8	1860	6 10
W. Hemsley	A Village School	21×25	189 0	1867	39 0
J. E. Hodgson . . .	The Salute	38×67	336 0	1883	13 0
J. C. Horsley	The Novice	—	78 15	1860	6 0
H. Howard	Ferdinand and Miranda	30×25	14 14	1849	1 1
F. R. Lee	Crediton, Devon	40×50	150 0	1860	6 0
G. B. O'Neill	The Squire's Feast	—	126 0	1871	19 0
J. Martin	Belshazzar's Feast	32×47	98 14	1867	19 0
A. Moore	Midsummer	65×58	1050 0	1908	130 0
W. Müller	Isolabella	33×52	189 0	1887	18 0
W. Müller	On the Avon	10×15	66 3	1875	8 10
J. A. O'Connor . . .	River Scene	16×22	110 0	1879	10 0
J. Pettie	The Ultimatum	34×26	222 15	1893	6 10
J. B. Pyne	Venice	24 in circle	136 10	1881	2 10
B. Riviere	Come Back	36×28	745 0	1884	2 10
D. Roberts	Roslyn Chapel	19×16	105 0	1866	1 1
C. Sims	Washing Day	28×36	105 0	1913	15 0
M. Stone	Sword of the Lord	30×35	105 0	1872	4 0
J. M. Strudwick . . .	Thy Music Falling	30×15	168 0	1907	28 0
E. M. Ward	Dr. Johnson	42×55	535 10	1877	40 0
J. W. Waterhouse . .	Ophelia	40×24	472 10	1913	68 0
G. F. Watts	Danz	54×22	598 10	1907	240 0
G. F. Watts	Fata Morgana	78×41	1785 10	1913	240 0
G. F. Watts	The Rainbow	84×46	420 0	1906	10 0

ART IN THE SALEROOM

"The Amber Necklace," another work by G. F. Watts, of which we have no previous record, sold for £310.

Among the paintings by living Royal Academicians were the following: Arnesby Brown, "September Morning," 25 in. by 21½ in., £27; Sir George Clausen, "Harvest Time," 16 in. by 21½ in., £10; Philip Connard, "Pastoral," 56 in. by 43 in., £78; J. Farquharson, "Winter Scene," 59 in. by 41½ in., £35; H. H. La Thangue, "Winter in Liguria," 41 in. by 35 in., £27; Sir John Lavery, 33½ in. by 26½ in., £22; and B. Priestman, five of whose works, each measuring about 26 in. by 30 in., made sums ranging from £7 to £19 apiece.

George McCulloch was a great patron of the story-telling painter. He gave 3,850 gs. for Leighton's "Daphnaphoria"; 1,300 gs. for Luke Fildes' "Al Fresco Toilet," and 1,010 gs. for a landscape by Vicat Cole.

ENGRAVINGS

There is still a remarkable scarcity of engravings in the saleroom, but SOTHEBY'S held one important sale during July consisting of the well-known collection of Canadian engravings formed by the famous surgeon, the late Donald Armour of 89, Harley Street. It was rich in rare views and mezzotint portraits, while it also included prints of naval actions and battles. In all the collection realized just under £2,000, which, under present conditions, must be considered very satisfactory.

Of the portraits the most important was a fine etched letter-proof of J. R. Smith's mezzotint of Romney's portrait of Joseph Brant (Tayadaneega), the Mohawk chief, who, in the War of Independence, attached himself to the British cause, which fell to a bid of £105. Other portraits making over £20 were General Robert Monckton, by J. Watson, after B. West, before the separate plate for the title, £48; Captain Sir Philip Bowes Vere Broke, by C. Turner, after S. Lane, open letters, £55; and George Lord Townshend, by C. Turner, after Reynolds, open letters, £22.

Better prices were made for the views, as much as £145 being given for a series of six coloured aquatints of Quebec after Lieut.-Colonel Cockburn, published by R. Ackermann in 1833. Seventeen other lots made £20 or more, and they are given here in the order of the catalogue.

Lake and Fort Erie from Buffalo Creek, coloured aquatint, by J. Bluck after E. Walsh, 1811, £23; Halifax from McNab's Island, lithograph in colours, by Hullmandel and Walton after W. Lyttleton, £21; Halifax, set of six, by R. Short after Serres, £30; Halifax, large lithograph in colours, by C. Parsons after J. W. Hill, £26; Hudson's Bay, set of five lithographs in colours, by W. Day, £52; the East View and the West View of the City of Montreal, aquatints, by S. Alken after R. Dillon, 1803, £24; the Falls of Niagara, set of six coloured aquatints, by C. Hunt and J. Edge after Lieut.-Colonel Cockburn, 1833, £36; twelve views of the principal buildings in Quebec (after the capture) after R. Short by P. Canot, Anthony Walker, C. Grignon and others, £35; set of six coloured aquatints of Quebec by J. W. Edy after G. B. Fisher, 1795-6, £28; six views of the most remarkable places in the Gulf and River of St. Lawrence by various engravers after Captain Hervey Smyth, £50; a view of Quebec from the Bason and a view of the Landing Place above the Town by P. Canot after Captain H. Smyth and F. Swaine, a pair coloured, £24; a set of six chromolithographs of Quebec by Roberts and Reinhold after A. K., 1868, £30; a view of the City and Harbour of St. John, aquatint in colours, by C. Turner after Ralph Stennett, £44; Canadian Sledge Club, St. John, aquatint in colours, drawn by H. Alken after Captain Fraser, £54; City of Toronto, set of four lithographs in colour, by N. Currier after T. Young, £42; Toronto, set of six lithographs, four in colours, by Deroy after A. A. Köllner, £46; and the Quebec Volunteers, title and ten coloured lithographs, printed and published by Peregrine Pouchbelle and Rodrick Ramrod, Quebec, 1839, £42. Of the last named only one other copy is known.

OLD SILVER

Though nearly £20,000 was spent on old silver in the London saleroom during July there were comparatively few items of first importance in any of the seven sales.

In a sale held on the 5th by PUTTICK & SIMPSON, totalling £2,197, for instance, only one item calls for notice, this being a James II plain tankard with flat cover, 1685, which at 65s. an ounce made £113 11s. 9d. SOTHEBY'S sale on the same day, though producing a rather smaller total, £2,000, included several lots which made over 100s. an ounce. These included a pair of

George II trencher salts by Edward Wood, London, 1732, £15 4s. 6d. at 105s. an ounce; a George II pitcher cream jug of plain design with moulded lip and scroll handle, London, 1730, £14 2s. at 120s. an ounce; a George II pepper caster or dredger, of plain cylindrical design, by John Newton, London, 1733, £15 15s. at 140s. an ounce; a pair of George I small octagonal casters of baluster form by Samuel Welder, London, 1720, £42 11s. 6d. at 130s. an ounce; a George II pitcher cream jug by Ralph Maidman, London, 1733, £16 at 100s. an ounce; a Charles II small mug engraved with chinoiserie figures, etc., London, apparently 1684, £27 3s. 9d. at 145s. an ounce; and a Charles II porringer, punched with formal flowers on a matted ground, London, apparently 1663, £28 12s. 9d. at 145s. an ounce. I should perhaps also mention a James II porringer, London, 1687, which at 70s. an ounce realized £38 10s.



SNUFFBOX BY STOBWASSER. Phillips Collection
Sotheby's, July 4th

At the same rooms on the 11th a total of over £3,000 was realized, though strangely enough only one item made over 25s. an ounce. This was a George II loving cup and cover by Paul Lamerie, plain except for the arms and crest of Dalton, 1731, 55 oz. 13 dwt., which made £197 11s. 1d. at 71s. an ounce. A set of thirty dishes by various makers between 1763 and 1798 all engraved with the crest of the first Baron Amherst, went for £455 at 9s. 6d. an ounce; and a set of four wine coolers with the same crest by Robert and Thomas Makepeace, London, 1794, 265 oz., realized £135 16s. 3d. at 10s. 3d. an ounce.

The chief silver sale during the month was that held by CHRISTIE'S on July 11th, when English and Irish silver, the property of the late Lord Emly and others, totalled over £4,000.

Lord Emly's silver, which was chiefly Irish, sold particularly well, several of the pieces bearing the Monsell Arms being purchased by Sir B. Eyres Monsell, First Lord of the Admiralty. These included a George I plain punch bowl on circular foot, Dublin, 1717, 57 oz. 17 dwt., £435 17s. 2d. at 152s. an ounce; a George II small plain bowl by William Archdall, 1727, 6 oz. 1 dwt., £78 2s. at 220s. an ounce; a pair of George I plain two-handled cups, Dublin, 1715, 24 oz. 12 dwt., £71 6s. 9d. at 58s. an ounce; and a pair of George I plain tazza, Dublin, 1715, 31 oz. 16 dwt., £65 8s. at 60s. an ounce. Other items in this section were a George I plain octagonal bowl and cover, Dublin, 1715, 10 oz. 1 dwt., £133 3s. 3d. at 265s. an ounce; a Queen Anne taper stick on octagonal base, Dublin, 1706, 4 oz., £18 at 90s. an ounce; a George I plain circular bowl by Edward Workman, Dublin, 1717, 12 oz. 7 dwt., £98 16s. at 160s. an ounce; a similar bowl by the same, 1725, 11 oz. 4 dwt., £50 8s. at 90s. an ounce; and a William and Mary plain circular cupping bowl with flat pierced handle, 4½ in. diameter, 1690, 6 oz. 9 dwt., £51 12s. at 160s. an ounce.

Several pieces from an anonymous source sold well early in the sale, amongst them being a Charles II mug of bulbous form, 1684, 3 oz. 19 dwt., £29 12s. 8d. at 150s. an ounce; a George I taper stick on square-shaped base, by Paul Lamerie, 1726, 5 oz. 14 dwt., £41 6s. at 145s. an ounce; a Queen Anne stirrup cup on circular foot, by John Chartier, 1713, 2½ oz., £28 5s. 6d. at 230s. an ounce; and a Commonwealth beaker on reeded circular base engraved with initials and date 1665 and the inscription "Ex dono Eliz. Bantoft, 1658," 5 oz. 16 dwt., £53 4s. at 180s. an ounce.

Silver, the property of the late Miss Scholfield, included a cream jug in the form of a cow, by John Schuppe, 1763, 4 oz. 11 dwt., £22 15s. at 100s. an ounce; a plain cupping bowl with everted lip and flat pierced handle, possibly by Joseph Newkirke, New York City, circa 1716, 7 oz. 5 dwt., £48 18s. 9d. at 135s. an ounce; and a Queen Anne two-handled cup, by Thomas Bolton, Dublin, 1704, 57 oz. 9 dwt., £120 12s. 10d. at 42s. an ounce.



QUEEN ANNE MONTEITH. By Anthony Nelme
Christie's, July 25th

Three other items, the property of a gentleman, remain to be mentioned. A Charles I fruit dish on low trumpet-shaped foot, 3½ in. high, 9 in. diameter, 13 oz. 9 dwt., £144 11s. 9d. at 215s. an ounce; an Elizabethan tigerware jug with silver gilt mounts and foot, 1571, £125, and a Queen Anne monteith bowl, by Robert Timbrell, 1705, 92 oz. 7 dwt., £230 17s. 6d. at 50s. an ounce.

There were only two lots of importance in a sale held by the same firm on July 18th totalling £1,329. These were a Commonwealth beaker on reeded base, 1658, 3 oz. 6 dwt., £42 18s. at 260s. an ounce; and a small plain cylindrical dredger with scroll handle, William Townsend, Dublin, circa 1735, 1 oz. 8 dwt., £11 18s. at 170s. an ounce.

CHRISTIE'S penultimate silver sale of the season, held on the 25th, was scarcely of the importance one was led to anticipate from the catalogue. No piece made over 72s. an ounce, and the total for the day of £3,730 was largely due to some heavy items sent to the saleroom by the trustees of Sir Nicholas William Throckmorton, one lot in particular, twenty-six circular dinner plates, weighing nearly 500 oz. The Throckmorton property was in fact the chief feature of the sale, the two highest priced items during the day being a George II square salver by Richard Gurney and Thomas Cook, 1731, 66 oz., which made £237 12s. at 72s. an ounce, and a Queen Anne plain circular monteith bowl by Anthony Nelme, 1705, 96 oz. 7 dwt., which sold very moderately at 47s. an ounce, £226 8s. 5d.

A few items sold in the early part of the sale call for record. These include an American tankard, circa 1700, 8 oz., £16; a pair of silver gilt campana-shaped wine coolers by Robert Garrard, 1829, 348 oz. 7 dwt., £104 10s. 1d. at 6s. an ounce; set of six George I table candlesticks, 1717, 56 oz., £140 5s. at 50s. an ounce; and three Queen Anne plain pear-shaped casters, by Simon Pantin, 1711, 27 oz. 1 dwt., £91 19s. 5d. at 65s. an ounce.

FURNITURE, CHINA AND BRIC-À-BRAC

The sales of furniture, china and art objects during July were for the most part of moderate importance, but a few notable

prices were realized. There has, however, been quite a dearth of fine pieces of furniture during the past month or so, though I believe some outstanding items have been reserved for next season.

The first sale of note was that held at CHRISTIE'S on July 4th, consisting of objects of art, jewellery, miniatures, coins and lace, the property of the late Lady Vaughan-Morgan, when a total of £1,979 was realized. The chief prices were made for the snuffboxes, the most important being a Louis XVI gold box set with an oval medallion enamelled in polychrome with a mythological amatory scene by Julien Alaterre, which made £120 15s. A curious lot consisted of a large and comprehensive collection of snuffers, 1,600 in number, in brass, steel, enamel, ormolu, Sheffield plate, copper, and even japanned ware. This sold for £102 13s.

Porcelain, pottery, musical instruments and Old English and foreign furniture from various sources occupied SOTHEBY'S rooms on July 6th, a total of over £6,500 being realized.

The first important prices were made when the collection of English, Sèvres and Chinese porcelain formed by the late Colonel Fairfax Rhodes was reached. The following are worthy of record: a pair of Chelsea figures of a man and a woman masquerader, the former in Dutch costume holding a bottle and glass, 8 in. high, with gold anchor mark, £200; a pair of Worcester hexagonal vases, 11½ in., painted with exotic birds on scale blue ground, seal mark, £130; Coalport dinner and dessert service painted with flowers, 302 pieces, £60; Sèvres éventaill jardinière and stand painted with cupids and musical trophies, by Falot, 1755, 7½ in. by 7½ in., £100; a pair of ruby back eggshell plates, Yung Cheng, £100; K'ang Hsi famille verte quadrangular vase and cover, 19 in. high, the four sides decorated with landscapes and river scenes, £80; a pair of famille verte vases, of almost Yen Yen form, enamelled with butterflies and flowers, 14½ in., £102; a pair of K'ang Hsi figures of hawks, 10½ in., £320; a Ch'ien Lung dark green jade brush pot, 7 in., £295; and a pair of dark green jade bowls and covers, 7½ in. diameter, £250. From an anonymous source came an important pair of famille verte Yen Yen vases, 20½ in., decorated with butterflies, birds and flowers, which made £235; while two Deruta dishes, the property of Mr. T. C. St. Laurence, went for £162 and £115 respectively. The first, which measured 16½ in. and had been repaired, was painted with an equestrian figure of a Moorish lancer, while the other of the same size was painted with a large coat of arms.

There was, too, keen bidding for a Worcester apple green armorial dinner service of 148 pieces, the mark in puce and impressed Flight Barr and Barr, which sold for £120.

Of the musical instruments there must be recorded a violoncello ascribed to Gaspars da Salo, £200; and two English XVIIIth-century harpsichords, one by Jacobus and Abraham Kirckman, 1789, in finely figured mahogany case, which made £96, and the other by Jacobus Kirckman, 1762, with mahogany lid and burr walnut front, for which £108 was given.

The last two lots in the sale proved to be the most important. These were an early Chippendale mahogany cabinet, which we illustrate, which realized £460, and a very fine George I needlework suite, circa 1725, comprising a settee and eight chairs, the backs and seats upholstered and covered in contemporary needlework designed with Old English flowers and with graceful walnut frames, which sold for £960. It was catalogued as the property of Mrs. A. R. Motion, of Stisted Hall, Braintree.

Apart from a Sèvres teapot and cover, painted with flowers on a rose du Barri ground, which made £92 8s., there was only one lot of note in a sale held at CHRISTIE'S rooms on July 12th totalling just over £3,100. This was a set of three panels of tapestry woven in South Flanders (Tournai) during the second quarter of the XVIth century, the style suggesting the Vasco da Gama series. Each panel was woven in bright colours with figures in Eastern costumes, and measured about 8 ft. 6 in. high by 11 ft. 10 in. wide. The set sold for £918 15s.

SOTHEBY'S held a two days' sale of furniture and art objects on July 12th and 13th, the lots producing £4,229. There was nothing of note on the first day, but on the second a large Staffordshire figure of a stallion, 16 in. high, made £68, and £200 was given for a salt glaze "Pew Group." This group was formed of two lovers seated on a bench with high back, the woman in crinoline holding a dog and the man playing the bagpipes, and measured 7 in. wide. Of the furniture there must be mentioned a George I walnut settee on cabriole legs and with the arms carved with eagles' heads, £190; a set of six Hepplewhite armchairs with hoop backs, £122; and a Sheraton inlaid sideboard on six square tapered legs, 7 ft., £150.

ART IN THE SALEROOM

Some good prices were realized at CHRISTIE'S rooms on July 26th, when tapestry, porcelain, furniture and textiles, the property of the late Lord Emly and others, made a total of £5,634.

Of the furniture the chief lots were a set of six Chippendale mahogany chairs with fluted uprights to the backs and cabriole legs, £126; and a set of twelve Chippendale chairs with vase-shaped splats pierced with trellis work, from Corby Castle, Carlisle, £325 10s.

The tapestry, however, proved to be the feature of the sale, three Gobelin panels making £1,050 and two Brussels panels £777.

The first set was woven with subjects from the History of Abraham and Jacob, and was probably the work of Jans during the latter half of the XVIIIth century. The Brussels panels, which were each woven with scenes after David Teniers, were early XVIIIth century work signed by the weaver B. Leyniers.

Another Brussels late XVIIIth-century panel woven with the arms of William and Mary, probably from a design by Daniel Marot, made £240 10s., and £199 10s. was given for a pair of panels of Dutch XVIIIth-century tapestry woven with figures emblematic of the Planets, probably woven at Gouda.

Some good prices were paid for musical instruments at PURICK & SIMPSON'S rooms on July 28th, when a total of over £2,000 was realized. The lots included a violoncello by Thomas Didd, £60; a violin by Joseph Gagliano, Naples, 1793, £80; a violin by Petrus Guarnerius, £95; a violin by Francesco Gobetti, Venice, 1711, and a violoncello by Nicolas Amati, Cremona, 1667, £200.

OLD ENGLISH GLASS

During the past few seasons there has been little to interest the collector of Old English glass, so that the appearance of the first portion of the important collection of Old English drinking glasses formed by Mr. Grant R. Francis at CHRISTIE'S on July 17th attracted most of the chief amateur and professional collectors. Owing to an unfortunate accident the sale was robbed of its finest lot—a fine early Coronation goblet which formed the frontispiece to the catalogue—but, nevertheless, the very satisfactory total of £1,966 was realized.

The feature of the sale was of course the collection of Jacobite glasses which Mr. Francis formed to establish a theory advanced by him in 1922, as president of the British Numismatic Society, that all glasses bearing portraits of Prince Charles Edward, and most of those bearing Latin mottoes or inscriptions, had their prototypes in the medals issued as propaganda for the restoration of the Stuart Dynasty.

His researches were the subject of a paper read by him before the society in May, 1923, and of a privately printed monograph issued in 1925.

The Williamite glasses were also of great interest, and included some of the finest examples that have ever appeared in the saleroom.

The sale opened with balusters and knopped stemmed glasses which realized sums ranging from £3 to £12, the latter price being paid for a tall glass, 6½ in. high, with long double ogee bowl and an acorn knopped baluster stem, circa 1700. Of the glasses with air twist stems the chief was one with an elegant double ogee cordial bowl on a fine cable twist stem, 6½ in. high, circa 1750, which made £7 10s., while £1 more was given for a wineglass with bell bowl on a stem with white ribbon opaque twist edged with rubber red and green, circa 1770.

The Williamite glasses sold especially well, six of them making over £30 apiece. These were an Irish goblet of about 1720 engraved with a portrait of the King and "The Glorious Memory of King William III, Boyne, July 1st, 1690," no similar example of which is known, £32; another glass with a similar inscription and the King on horseback, with a rare cable coil stem, £44; an early goblet with an inscription to George Walker, Defender of Derry, 1688, £50; two Irish cordial glasses with portrait and the inscription "The Ever Glorious Memory," £44 each, and an early glass inscribed "Glorious Memory of King William III," £40.

The outstanding item amongst the Jacobite glasses was the celebrated goblet with a portrait of the Prince in tartan jacket and the Virgilian motto, "Hic vir hic est," taken from the rare Jacobite medal struck to commemorate the landing at Eriskay in 1745.

TOBACCO AND SNUFF BOXES

Though the intrinsic value of many of the items in the collection of tobacco and snuff boxes formed by the late Mr.



EARLY CHIPPENDALE CABINET. Circa 1735
Sotheby's, July 6th

P. A. S. Phillips was small, the total amount realized when they were sold at SOTHEBY'S in July, cannot have equalled the sum expended in the formation of the collection. Such collections, in fact, are seldom a good investment unless, after they attain some degree of completeness, they can be sold *en bloc*. In Mr. Phillips's collection, which included specimens in wood, bronze, brass, silver, steel, horn, tortoiseshell and papier mâché, there were nearly 450 items, so that the total realized (£1,000) works out at a little over £2 apiece.

Nearly half the catalogue was devoted to English and foreign papier mâché boxes, and these sold particularly well, boxes valued at a few shillings not so very many years ago now selling for several pounds. Among the foreign examples, which included specimens by Stobwasser, Stockman and others, a large George IV box by the first named, the portrait after that by Lawrence in the Wallace Collection sold for £12, while another painted with the same subject went for £9.

Better prices were made for the English papier mâché boxes, many of which were attributed to Samuel Raven. The highest price was £18, given for a signed box by Samuel Raven, painted with "Fox Hunters Regaling," after Luke Clennell; while a box painted with a bust portrait of William Penn, 1818, realized £14 10s. Another Samuel Raven box, "A Poulterer's Shop," after the painting by Gerard Don, in the National Gallery, made £10 10s., and the same sum was given for one with a painting of Mr. Mathews in "Stories," after the engraving published by Colnaghi.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in *Apollo*.

A. 88. THE COUNTESS CAWDOR. ARMS IN COLOUR ON PAIR OF GLASS BOTTLES.—Arms: Per bend vert and gules six fleur-de-lys, two and two, or and argent. Supporters: Dexter: An unicorn argent, armed, unguled, and reflexed over the back with a chain or. Sinister: An unicorn sable, gorged with a coronet gules; the Arms surmounted by the coronet of a Viscount.

It is regretted that no trace can be found of Armorial Bearings such as these, though the dexter unicorn would appear to be intended to be the Scottish supporter in the Royal Arms. The inscription below the Arms, "Good blees the union Vivat Regina Ao 1719," is difficult to understand, as the union of England and Scotland was in 1603, on the accession of James VI of Scotland to the throne of England as James I. The actual Act of Union was passed in 1707, but as Queen Anne died in 1714 the date on the inscription would not be appropriate to her. It would, therefore, seem that the engraving is imaginative.

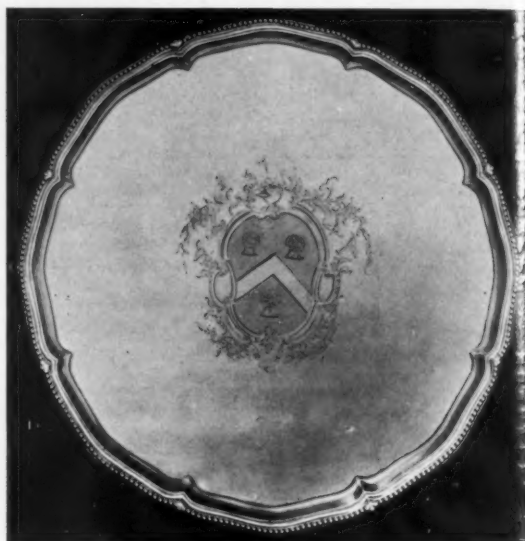
A. 89. MR. RALPH HYMAN. ARMS ON CIRCULAR DISH, 1721. Arms: Or, on a cross sable a patriarchal cross of the field, Vesey. The dish was probably engraved for the Right Hon. Agmondisham Vesey, of Lucan, co. Dublin, whose will was proved in Dublin, May 7th, 1739.

A. 90. MR. J. R. COOKSON. 1. ARMS ON JAMES II SILVER PORRINGER BY JOHN JACKSON, 1688-9. Arms: Gules, a lion passant guardant between two mullets in pale or, and as many flaunches argent, each charged with a griffin segreant sable.



These are the Arms of Dakeyne, which were confirmed at Chester, August 27th, 1711, by Richard St. George, Norroy, to Arthur Dakeyne of Stubbing Edge, co. Derby. The porringer is engraved on the reverse side with an Archer and with the name of "Charles Dakeyne, Capt.

Aprill 23 1690." He was the seventh son of Arthur Dakeyne of Stubbing Edge, and married Frances Sharpe, but died without issue. The Dakeyne family use a delightful motto, "Strike Dakyns, the Devil's in the hem."



(2). ARMS ON SILVER SALVER BY JOHN CUSTER, 1774.—Arms: Purpure, a chevron argent, between three garbs or, banded azure. Crest: A fox sejant proper. These are the Arms of the family of Berew.

A. 91. MR. J. ROCHELLE THOMAS. ARMS ON BLOOR DERBY DINNER SERVICE, circa 1825.—Arms: Quarterly 1. Quarterly 1 and 4 Gules, a lion couchant between six crosses crosslet, three and three, argent, Tynte; 2 and 3 Vert, on a chevron argent, three pheons sable, Kemeys. 2: Azure, two bars wavy argent, over all a bend gules, Halswell. 3: Sable, a maunch argent, within a bordure or, charged with eight pairs of lions jamps in saltire erased gules, Wharton. 4: Gules, three lions passant argent, Giffard: on an escutcheon of pretence: Quarterly: Argent, a cross pattée flory sable, over all a bend gules, Swinnerton. 2: Gules, an eagle displayed between three fleur-de-lys argent, Godolphin. 3: Per pale azure and gules, three lions rampant argent, Herbert. 4: Argent, a cross flory sable, Swinnerton. Crest: On a mount vert an unicorn sejant azure, armed, crined and unguled or. Motto: Duw-dy-ras. This service was made for Colonel Charles John Kemeys-Tynte, of Halswell, co. Somerset, and Cefn Mabley, co. Glamorgan; M.P. for Bridgewater, who married in 1821, Elizabeth, daughter and co-heir of Thomas Swinnerton, of Butterson Hall, co. Stafford, and died September 16th, 1882. He was senior co-heir of the Barony of Wharton, and also co-heir to the Barony of Grey de Wilton.

A. 92. MESSRS. MUIRHEAD MOFFAT & CO. CARVED AND GILT WOOD ARMORIAL ACHIEVEMENT.—The Editor does not undertake to trace complicated foreign shields, but there is little doubt that the achievement in question was the personal one of the Crown Prince of Prussia, and had no connection with Russia, as suggested.

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AN UNPUBLISHED TITIAN

BY R. R. TATLOCK



THE WOMAN TAKEN IN ADULTERY, FROM AN ENGRAVING (1812)
BY GAETANO ZANCON AFTER TITIAN

THE painting of "The Woman Taken in Adultery," reproduced for the first time on the next page, has a curious latter-day history. Something approaching a century ago it came to a well-known bank in Australia. Under circumstances now no longer remembered even by old employees with long memories, it had become the property of the bank, in whose vaults it lay neglected and forgotten.

For reasons which hardly concern us it ultimately found its way to London, and for something over twenty years it has lain with its face to the wall in one of the offices of the bank. It seems to have aroused no particular curiosity until by the merest accident Mr. T. Mewburn Crook, the sculptor, had a look at it. As a result of conversations between him and the manager of the London branch of the bank, the picture, then covered with surface dirt and old discoloured varnish, was subjected to a process of scientific cleaning.

Mr. Crook wisely resisted any temptation to meddle with the artist's brushwork, but contented himself with bringing to light the forms and colours that had been clouded and to some extent, I think, distorted by long neglect.

Through the kindness of those chiefly concerned, I have been invited to express an opinion as to the place of the picture in the history of art.

A glance at the photograph will of course be sufficient to convince every reader that the painting belongs to the sixteenth century and to the Venetian school, and there will immediately occur to the mind three great names, those of Titian, Giorgione and Tintoretto.

An alternative theory might be that it is "a school piece," a phrase too often used nowadays to conceal ignorance or insensitivity. The picture has none of the attributes of a copy. It is nothing if not spontaneous. Unfortunately I had no opportunity of discussing this question with my old friend and teacher, the late Professor Roger Fry, but I feel certain

APOLLO



Here attributed to Titian

THE WOMAN TAKEN IN ADULTERY

that if death had not intervened, he would have agreed with me.

Of the three artists I have mentioned, Giorgione is the most enigmatic. Thanks to the brilliant research work, first of Lord Conway of Alington and then of Dr. G. M. Richter, we are now in possession of masses of new material regarding Giorgione, not by any means yet sifted and classified, which may ultimately lead to a more complete elucidation of the work of this most lyrical of all great painters. In the meantime, and in the absence of a sufficiency of data, we must rely on a mere impression, abandoning any hope of fortifying that impression by intelligent argument. All that can at present be safely said is that the picture is not conceived in the same spirit as that of any other accepted Giorgione.

It is true that the face and upper part of the figure of the Adulteress bears a considerable resemblance to those of the Adulteress in the Glasgow Corporation Art Gallery, officially catalogued as by Sebastiano del Piombo, but ascribed, with, I imagine, some hesitation, by Dr. Richter to Giorgione himself. And there is some resemblance between the newly-discovered figure and that in the Melchett picture published for the first time in 1932, when it was given to Giorgione.

But the picture at the bank takes us, as it were, into a different sphere psychologically; and it seems, on the face of the problem, extremely unlikely that Giorgione had anything to do with the picture we are considering.

To my mind Tintoretto is not to be thought of. There is nothing of his nervous agitation apparent, nothing of his ante-Greco impulsiveness and desire to mingle forms and colours so that they resulted in an exquisite pattern essentially unrelated to subject-matter.

As we look at this picture, the Venetian triumvirate melts before our eyes and we feel ourselves in the spiritual presence of Titian. The colouring, the style of expression, the singular combination of anecdote and poetical experience are everywhere evident.

Titian was peculiar in his habit of making the heads of his sitters appear to be interested in one thing and their arms to be interested in something else. We see this not only in the picture before us but in almost all of the master's great works. We see it in the "Flora," in the "Toilet of Venus" and in the "Sacred and Profane Love." We see it in lesser works, aesthetically considered, such as "The Education of Cupid" (Borghese Gallery, Rome), and even in the "Venus Reposing" and in the "Venus Receiving," both in the Uffizi Gallery. Instances could easily be multiplied.

Having discarded the picture as a copy, as a Giorgione and as a Tintoretto, we give it unhesitatingly to Titian.

An engraving exists by Gaetano Zancon, published in Verona in 1812. It is not a very good engraving and there are one or two minor alterations, particularly in the drapery of the Christ, but the fact that it is inscribed "Tiziano Vecelli" tends to support our attribution.



EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION

BY THE LORD FISHER OF KILVERSTONE—PART II

IT was probably Count Bruehl, with his fondness for elaborate table decoration, who suggested the resumption of the modelling of the statuettes which had been abandoned in 1728. We know from the Meissen records that in the year 1735 Johann Friedrich Eberlein modelled a "Tyrolese Pair Dancing." Eberlein, who was born in 1696, the same year as Hoeroldt, was appointed in 1735 to be assistant to Kaendler, who was ten years his junior.

It may have been that Kaendler himself hesitated to abandon his attempts to make the large figures, as he had definitely stated to Count Bruehl that "he would shortly make such things as had been thought impossible," and that "everything whatever desired can be made in porcelain." Anyhow, in 1736 he broke entirely new ground when he modelled the first of the "Crinoline Groups," which were later to become so popular. In the same year he modelled a series of seated "Beggars." It is evident that these early pieces were intended for table decoration, from the fact that they can be viewed equally well from every side; not like the later models which are invariably supported by a clumsy stump, which would not be seen when the figure was placed upon the mantelpiece or sideboard.

In 1737 Kaendler modelled the spirited group of a "Chevalier bestriding a He-Goat"; traditionally known as "Bruehl's Tailor." The story goes that Count Bruehl had in his employ a vain tailor, who one day confided to his master that his ambition was to sit at the same table with the King. The Count repeated this preposterous suggestion to Kaendler, and directed him to make this group in the likeness of the tailor. When it was ready he placed it among the other figures on the King's banquet table, thus vicariously fulfilling the saucy tailor's ambition.

Next year Kaendler made the first of the figures of the "Comedia dell' Arte," an Italian comedy then very popular on the Continent. These were apparently based on the illustrations from Riccoboni's "Histoire du Theatre Italien," published in Paris in 1730.

Both Kaendler and Eberlein were mainly occupied at this time, however, in producing for Count Bruehl the elaborate "Swan Service": so called because many of the pieces were formed like swans. No wonder Berling describes it as "the grandest and most stately table service ever manufactured in Meissen." It took two years to complete. When it was finished Kaendler attended to the growing demand for statuettes, and in 1741 he produced several more "Crinoline Groups," the "Bag-pipe Player" and the "Large Turk," besides remodelling the so-called "Shylock Group," a pair of his earlier "Beggars," and Eberlein's pioneer "Dancing Pair." Eberlein modelled several mythological subjects, and in



THE BIRDCATCHER'S WIFE. 1744

By Reinicke



"CHAUDRONNIER" Circa 1745

By Kaendler and Reinicke

In the Collection of The Lord Fisher of Kilverstone.



EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION

April, 1743, produced the fine figure of the "Well-armed Pandur," otherwise a Circassian.

There is no mistaking the figures which Kaendler modelled in the years 1742-1745. Many of them portray the people he saw about him, engaged in their everyday occupations. Such, for instance, are "The Sower," "The Peasant going to Market," the "Grape-picker," "The Woman with a Hen," and the animated "Bird-catcher," which shows him at his very best. All these figures are full of life and go. There is no sentimentality about them. The features are characterized by an exaggeration almost amounting to caricature. The colouring is always strong and pure. Eberlein's "Gardener" dates from this period, and his "Gardener's Wife" was made in 1746. But he was chiefly concerned with sacred and allegorical subjects when he modelled figures. Many of the figures of this period bear no factory mark. They are, like Dewint's water-colours, "signed all over."



A HUNTER WITH HIS DOG. 1744 By Reinicke



"VIVE CARPE." Circa 1745

By Reinicke

In 1743 Peter Reinicke was engaged as an assistant modeller. He was born at Dantzig in 1715. At first he worked under Eberlein; but Kaendler soon came to appreciate his work, and reported to the Commissioners that he was steady, industrious and skilful.

In 1745-1746 work at the factory had to be temporarily discontinued, as Frederick the Great occupied Meissen. When he left he took with him fifty-two cases containing "120 most complete table services, which were decorated in most varied fashion; 74 breakfast sets; 61 birds; 9 animals; vases; tobacco pipes; boxes; tops of walking sticks; writing materials; and a great number of figures and groups."

When work was resumed Kaendler and Reinicke collaborated in the production of the fascinating series of "Criers," modelled between the years 1745 and 1747. Edmé Bouchardon, the famous French sculptor, who created the "Bassin de Neptune" at Versailles, had made, at the request of his friend the Comte de Caylus, sixty drawings in red chalk



THE CELLO PLAYER

Circa 1745

By Kaendler

of various types of vendors, artisans, beggars and the like, to be seen daily in the streets of Paris. These Caylus engraved and published in five sets of twelve, between the years 1737 and 1746, under the title of "Etudes prises dans le bas Peuple, ou les Cris de Paris." As Mr. Parker says, Bouchardon's drawings reveal so plainly the sculptor's sense of plastic values, that it is fortunate that Kaendler and Reinicke should have translated them into the medium fundamentally appropriate to them. Their models however, are free adaptations of the engravings, and are by no means easy to identify. These "Criers" must not be confused with the "Paris Criers," made by Kaendler in 1753, after drawings sent by the Paris dealer Huet, and which are rather smaller. Bouchardon's original drawings, interleaved with the Caylus engravings, are preserved in the British Museum. Some of the "Criers" bear the factory mark, and some do not.

About the year 1749-50, Kaendler modelled the well-known set of Saxon Silver Miners. These again would appear to have been based on some engravings by Christopher Weigel, published in the year 1721. The Silver Miners formed a branch of the State Services, with the Elector at their head. Thus tradition identifies one of the models with August the Strong himself, and this is probably correct as the figure has the letters "A.R." on the cap. They are portrayed in gala costume, officials, band, and rank and file, as they paraded on review on the Plauen Ground. These Miners are usually marked at the back of the base, under the glaze.

It was possibly as early as 1748 that Kaendler and Reinicke had commenced modelling the interesting series of "Nationals," somewhat erroneously known as "Orientals," though most of them were probably made a year or two later. They were based on a set of one hundred engravings published in Paris by Le Hay in 1714, after drawings from life made in 1708-1709 to the order of M. le Comte de Ferriol, French Ambassador to the Sublime



THE FISHERMAN. *Circa 1745*

By Kaendler

EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION



THE GARDENER'S WIFE By Eberlein
Made for Count Bruehl's Pantry in 1746

Porte. These were designated "Peoples of the Levant," and no doubt portray the medley of nationals to be met with in the streets of Constantinople; for they range from Persians, Turks and Tartars to Bulgarians, Poles and Albanians. They are marked either at the back of the base, or in a novel way underneath the base, as we shall presently see.

It was the practice at the Meissen factory to keep records of the names of the modellers responsible for the various groups and figures. Unfortunately the notes relating to the years 1748 to 1764 are missing, having no doubt been destroyed during the disturbances of war. We cannot therefore say for certain when Kaendler and Reinicke modelled the delightful set of "Craftsmen," but it must have been about 1750. The interest in this series lies in the fact that they were probably modelled from life, as no one has been able to discover any

engravings to which they can be attributed. Thus we have "The Cooper," "The Wheelwright," "The Blacksmith," "The Shoemaker," "The Tailor," "The Saddler," "The Button-maker," "The Copper-Smith," "The Potter," "The Butcher," "The Goldsmith," "The Sawyer," "The Carpenter," "The Tinsmith" and "The Rope-maker," the wives of a few of them also being represented. These are the first of the statuettes to appear on raised bases, intended no doubt to take the place of the ormolu mounts on which it had become the fashion to perch the



THE TINSMITH By Kaendler and Reinicke
Circa 1750

little figures. They are invariably marked at the back of the base.

It will be noticed that many of these "Craftsmen" are somewhat overdressed for their respective trades. This is to be accounted for by the fact that it was the custom at Dresden and at other courts for the King and his entourage to attend State revels in fancy dress: and these little figures perhaps represent the courtiers so arrayed, rather than the actual workmen at their job.

A P O L L O

The marking of these early "Dresden Figures" is interesting and informative. The discovery of kaolin, and the successful imitation of the costly Oriental ware at Meissen, had naturally led to the establishment of rival factories. The earliest and always the most troublesome was that founded at Vienna in 1718 by a Dutchman named Du Pasquier, with the aid of renegade workmen from Meissen. Others were established at Venice in 1720, at Strasburg in 1730, at Hoechst in 1740, at Nymphenburg in 1747, and at Frankenthal in 1754. Both Vienna and Venice surreptitiously



THE WHEELWRIGHT By Kaendler and Reinicke
Circa 1750

procured supplies of Schnorr's clay from Aue, importing it in small barrels labelled "Blue Starch." It thus became necessary to identify the products of the Meissen factory by a regular and distinctive mark. Accordingly it was decreed in 1731 that the Electoral crossed swords of Saxony should in future be affixed to all articles placed upon the market.



THE COPPER-SMITH By Kaendler and Reinicke
Circa 1750
Painted underneath with the letters K.H.C.

It by no means follows that such a mark will be discernible on all the early figures. Those made for the Elector himself naturally bear no factory mark. In the case of nearly all other figures the crossed swords were painted in cobalt blue on the underneath of the base. This was the surface on which the figure stood when being baked in the kiln, so it could not be glazed. The result was that the blue paint of the mark often faded away in the course of the successive firings necessary to fuse the enamel colours into the glaze. It also sometimes became obliterated in the process of rubbing down the underside of the base, to obtain that smooth surface so characteristic of the early models. It really did not matter very much if the mark became invisible, as no other factory was turning out figures at the time. In fact it is probable that the observance of the decree of 1731 was sometimes disregarded entirely, especially in the early 'Forties.

But in 1744 the Vienna factory passed into the hands of the Emperor, under the special patronage of the Empress Maria Theresa. A

EARLY DRESDEN FIGURES: THEIR ORIGIN AND EVOLUTION



SAXON SILVER MINERS. *Circa 1749*

By Kaendler

figure modeller named Niedermeyer was engaged, and within a few years Vienna figures began to appear on the market. This necessitated the strict identification of the Meissen figures. Accordingly, from about 1748 onwards, the mark will always be found; a smaller crossed swords, protected by glaze, and affixed at the back of the base, where it could be seen in spite of the ormolu mount. The "Criers," produced in this wavering period, are sometimes marked on the underneath, sometimes not

marked at all, and sometimes marked at the back of the base.

The Nationals, produced between 1748 and 1750 or even later, are all marked with the crossed swords under the glaze, either at the back of the base or underneath. It must be remembered that when a figure had been cast in the mould it rested only on the bottom rim, the centre being hollow. A flat base was inserted within the bottom rim, and on this the figure stood in the kiln. As we have seen, the mark

placed on this unprotected surface often faded out. But in about 1750 the idea seems to have occurred to recess this inserted base, so that the figure again rested only on the rim, reinforced, of course, by the inserted base. Thus it became possible to place the mark on the underneath and to cover it with glaze. The set of Soldiers modelled by Kaendler about 1750 are marked in this way.

The small figures made for the decoration of the Royal Palaces at Dresden and at Warsaw, and also the services, bore a special mark of their own. This was the letters K. H. C. painted on the underneath of the base; meaning "Koenigliche Hof Conditorei," or Royal Court Pantry. The letter W was added on wares sent to Warsaw.

Another peculiar mark used by Boettger in the early days of the factory was the "Caduceus," or "snakie wand of Mercury," as the poet Spenser calls it. In 1732 there was a Turkish dealer named Manasses Athanas who ordered tea-cups by the thousand dozen at a time; in fact he offered to take all the tea-cups the factory could turn out. He stipulated that they should be marked with his own private mark, and not with the Electoral swords. He chose the "Caduceus." It may be permissible to remark that Mercury was the Patron God of Trade, of Eloquence, and of Thieves!

The foreign dealers exercised a potent influence on the production of the factory. As early as 1729, when the Prime Minister Count Karl von Hoym was in charge, the Paris merchant Rudolf Lemaire contracted for a large quantity of articles to be made according to models and drawings supplied by himself. He actually sought, with von Hoym's approval, to become manager of the factory. Fortunately, this did not come about, but undoubtedly he greatly helped to convert the Oriental form and decoration of Heroldt to a style more in keeping with European tastes. We are told that in 1737 another Paris dealer named Huet sent thirteen models to be copied. As we have seen, Kaendler made much use of foreign engravings in modelling his figures. It is recorded in 1741 that Heinicke, Count Bruehl's librarian, had at various times supplied 230 copper engravings to the factory; while the Paris agent Le Leu was paid 327 talers for a lot more which he had delivered.

Moreover, the malignant influence of the contemptible Court of the licentious Louis XV



THE PERSIAN

By Kaendler and Reinicke
Circa 1750

was spreading over Europe. The coquetry and pleasure-seeking which prevailed in Paris was becoming fashionable in other countries. The once-delightful "Crinoline Groups" came to represent the morals, or want of morals, of the French nobility. The purity and strength of the early native productions of Meissen were gradually affected. The ornamental irregularity of the "Baroque" tended to give place to the meaningless and tasteless fancies of the "Rococo." The vivid colours of the early days gradually became paler, more airy, and more wishy-washy. One cannot help feeling that the great Kaendler's master hand was better occupied in portraying the common people whom he saw around him, rather than in perpetuating from drawings the love affairs of a bastard foreign Court. So here, in 1750, we will bid him a respectful and reverent adieu.

* * *

I am indebted to Mr. W. B. Honey, of the Victoria and Albert Museum, for having traced the engravings from which many of these early figures were copied.

"DECORATED" OR "SHOW" PEWTER

PART III.

BY HOWARD HERSCHEL COTTERELL and ROBERT M. VETTER



Fig. XIII.

BRIOT'S FAMOUS
"MARS" DISH

By courtesy of
Mons. Adolphe Riff

FROM about the middle of the XVIth century Nuremberg took the lead in the production of show-pewter, and its products were exported to all countries of Europe and to other continents. The Nuremberg pewterers fully deserved their fame, not only on account of their fine metal and unimpeachable execution, but the designs were such as to be understood by everyone, though in elegance and perfection of form and style they approach the rarer French products in very few instances, and in saying this we are animated by no prejudices of any description, but try to look at the whole question from a purely international and disinterested viewpoint.

Their highest achievements were attained in low relief, and, amongst several others, such names as Horschheimer, Preisensin, Zatzler and Wolf Stoy will always be associated with truly artistic qualities, sound effect and perfect grasp of technique.

These masters felt instinctively that flat relief was the best adapted to the material, unobtrusive

even in its richest utterances and less impaired by wear than other methods of decoration.

Many collectors therefore prefer the more quiet German low relief to the coruscatingly brilliant full relief productions of the great French artists, the presence of whose pieces in any collection have the effect of annihilating the plainer and less obtrusive wares and should literally be kept away from them. A glance at Fig. XIII will demonstrate our meaning. It shows the so-called "Mars" dish, one of François Briot's most mature creations, reproduced from a photograph kindly supplied by Mr. Adolphe Riff, curator of the Strasbourg Museum, and is some 19 in. in diameter. The wonderful detail of design and craftsmanship displayed on this dish are—if possible—enhanced by the art of the photographer.

Another great French conception is shown in Fig. XIV, also 19 in. in diameter and of slightly earlier date than the last. The slender forms of Adam and Eve in the centre panel are surrounded by seven ovals containing



Fig. XIV. ANOTHER FINE FRENCH DISH. THE WELL-KNOWN "ADAM AND EVE" DESIGN

representations of Minerva and the free Arts, and the rim bears images of Roman Emperors on horseback. Although this handsome piece misses the brilliancy and elegance of Briot's style, its French character is unmistakable.

We have evidence in Fig. XV that French pewterers also produced examples in a more modest strain than the foregoing. This shows a very tastefully decorated plate, some 7½ in. in diameter and made by a Lyons pewterer whose touch bears the date 1651. It is now one of the treasures of the Bertram collection.

Reverting to Nuremberg, we have selected three specimens to illustrate the best of the flat relief work of the pewterers of that city. First, Nicholas Horschhaimer's famous "Last Judgment" dish, 15 in. across, and now in the "Clemens" collection (Fig. XVI). Horschhaimer was at work from 1561 to 1583, and his imagination and capacity as a designer are well demonstrated in this piece. His initials, N. H., are cast in relief on the rim, and his very small touch, with the Nuremberg arms, is impressed into the design.

"DECORATED" OR "SHOW" PEWTER



Fig. XVI. NICHOLAS HORCHHAIMER'S "LAST JUDGMENT" DISH. Now in the "Clemens" Collection

Coarser, but nevertheless of splendid decorative quality, is Albert Preisensin's "Judgment of Paris" dish, illustrated in Fig. XVII. It is 15 in. in diameter and in the Vetter collection. In spite of all its crudeness of design, the effect is a very pleasing one and in perfect harmony with any kind of pewter. The date, 1569, is cast in and the maker's touch is impressed into the rim.

Another distinct type of Nuremberg pewter, of *circa* 1600, in low relief, is represented by Fig. XVIII, a plate of about 7½ in. diameter, by

Wolf Stoy, of Nuremberg (1564-1605). The ornament on this piece consists merely of scroll-work and oval bosses and the effect is quiet and very pleasing. It is another example from the Bertram collection.

But flat or low relief work was practised with success in places other than Nuremberg, as is evidenced by the example in Fig. XIX, the work of a pewterer of Frankfort-a-Oder. It is a 9-in. plate in the collection of Dr. Ruhmann, and the maker may have learned his trade and the art of making his moulds in Nuremberg.

APOLLO



Fig. XV. A MORE RESTRAINED FRENCH TYPE.
In the collection of Mr. Fritz Bertram, Chemnitz.



Fig. XVIII. DISTINCT TYPE OF NUREMBERG
WORK. *Collection of Mr. Fritz Bertram*



Fig. XVII. ALBERT PREISENSIN'S "JUDGMENT
OF PARIS" DISH. *In the Vetter Collection*



Fig. XIX. LOW-RELIEF DISH OF FRANKFORT-AM-
MAIN WORK. *Collection of Dr. Karl Ruhmann, of Vienna*

"DECORATED" OR "SHOW" PEWTER

This unique piece displays rare perfection in every detail and must be ranked with the very best of the work of German Renaissance pewterers. We believe the date (1664) engraved upon it to post-date the date of its creation by some fifty years.

Once more we must retrace our steps to Nuremberg, that centre of pewter production in Europe. Whereas the nearly exclusive means of artistic expression in the XVIth century was flat relief, about the year 1600 high plastic relief decoration was attempted with success and adopted by the pewterers of that city, but once more we have to say that the refinement, grace and classic perfection of French work was never attained by the Germans.

On the other hand, the popular note was struck with great success and the possibilities of the material were better understood. As mentioned already, the Swiss, Caspar Enderlein (1560-1633) achieved the rare feat of copying the mould of Briot's *chef d'œuvre*, the "Temperantia" dish, so truthfully that very close examination is required to discover the slight deviations. This interesting fact has also been discussed at such length, and so often, in pewter text-books that we are bound to assume our readers are familiar with it.

Judging from the numerous specimens still in existence, a very great number of castings must have been made from this mould by Enderlein, also by several of his successors, but still more important is the fact that not only he but other masters as well were stimulated into trying their hands at high plastic relief.

Whenever Enderlein worked independent of French examples, his Teutonic nature reveals itself at once. Classicism is replaced by naturalism and the high aim—but somewhat cold perfection—gives place to a more homely strain.

Of the numerous works of this first period, we give here one illustration, but a very beautiful one, in the form of a small saucer with a relief centre-piece and which, at the time of writing, has never been illustrated in any book on the subject. This little piece, some 4 in. in diameter, is in the Vetter collection and depicts Hector of Troy, who is shown in XVIth-century trappings (Fig. XX). It is the work of Pankraz Coller (1616-44) and is surely one of the most beautiful pieces of Renaissance pewter in existence.



Fig. XX. A BEAUTIFUL 4 in. RENAISSANCE SAUCER
In the Vetter Collection

The next development of the Nuremberg industry was the creation of several moulds of about 7½ in. in diameter, intended for mass production, for distribution among the larger public both in and out of Germany, and in which the Nurembergers would seem to have been very successful, if one may judge from the fair number of examples still available



FIG. XXIII. EARLY XVIIth CENTURY RELIEF
PLATE, 7½ in., DEPICTING NOAH AND THE ARK
Vetter Collection



Fig. XXI. SIMILAR PLATE TO FIG. XX, BUT DEPICTING THE EMPEROR FERDINAND
Vetter Collection



Fig. XXII. ANOTHER VARIANT OF FIG. XX, SHOWING KING GUSTAVUS ADOLPHUS
Vetter Collection

over a wide area. If the artistic value of these productions is not always of the highest order, it must be emphasized that they were the creations of plain pewterers who never, in reproducing them departed from the standards of good workmanship.

Many a pewter collection is adorned by one or more of these charming pieces, sometimes marvellously preserved, owing to their use merely for decoration.

The subjects are such as to interest a wide public and to coincide with their religious or political ideas and prejudices.

Fig. XXI, illustrating the Emperor Ferdinand of Hapsburg, surrounded by his predecessors, and Fig. XXII, King Gustavus Adolphus of Sweden, leader of the Protestant Opposition, represent the political movements of the time, whereas the one illustrated in Fig. XXIII has sought its inspiration from the Bible, and depicts the old story of Noah and the Ark as seen by a Nuremberg pewterer. These last three pieces are in the Vetter collection, and in a very desirable state of preservation, the detail of the relief work being almost as sharp as when they left their makers' hands.

A truly charming piece from the Bertram collection is shown in Fig. XXIV, in the form of a finely preserved XVIIth century plate

with a flower pattern around the rim and some 8½ in. in diameter.

We have refrained from giving all dates and details of the various pieces for the reason that the fullest and most reliable information of the Nuremberg pewter industry is given in Dr. Hintze's admirable volume "Nürnberger Zinn-giesser" (Karl W. Hiersemann, Leipzig, 1921).



Fig. XXIV. RELIEF PLATE, 8½ in. THE RIM BEAUTIFULLY DECORATED WITH A FLOWER PATTERN
Bertram Collection

A COLLECTOR AT THE ANTIQUE DEALERS' FAIR

IT must have been more than fifty years ago since I became acquainted with the "Arabian Nights' Entertainments" in a very Bowdlerized, and highly moral form. There was one of the genii who carried on his back an inexhaustible sack, filled with rich gifts, which he distributed only to the worthy. Many years after, I came across another edition, and I found the characters much more companionable and amusing, somewhat over-polygamous, and given to being blessed—or cursed—with beautiful daughters who had a bad habit of languishing for the unobtainable—even to the genii—some handsome prince to perform some utterly unbelievable miracle, but without any of the Victorian morals, or moral, to be driven into the young with a bludgeon. Oh! those Victorian tales; how the school-boy was hit below the intellect!

I cannot remember whether the singular of the genii species was a genie or a genius. I know I compounded, later on, with djinn, but that may have been Gilbert and Sullivan. I have forgotten, also, whether the gentleman with the sack and the gifts succeeded in giving them all away, or whether he found the worthy in such a ghastly minority that he could not get rid of even one, but I was a sceptic in those days, and was always looking out for the catch—there *was* one, you may be sure—and these moral tales (fancy making the "Arabian Nights" moral for our juvenile benefit!) simply left me cold and doubtful. They demanded belief, in such large doses, in the 'eighties, and there was always some "useful lesson" lurking about somewhere. We all know the old joke about draping the legs of the grand piano for the sake of decency, but has the reader ever seen the title page

of "Shakespeare" in the Bowdler edition? This is fact; not "humour." Here it is:

"THE WORKS OF WILLIAM SHAKESPEARE

To which nothing has been added to the original text

And only those words omitted which cannot, with propriety, be read aloud in the Home

by
The Revd; Thomas Bowdler; D.D."

Bowdler must have really earned those two D's.

Another Victorian fetish was that to become the Lord Mayor of London was easy; one had only to be teetotal, industrious (there was no limit to this, as the day was twenty-four hours long, and the "busy bee" was much in evidence, not to mention the ant), promote no Public Companies, like the Village Blacksmith pay up all debts "on the nail," and Providence saw to the rest—perhaps. I never heard that the job was so overcrowded, but I may have been born a few years too late. I know conditions have altered since, or perhaps faith has decayed. That may be why the present-day domestic "help" asks so much—and gives so little in return. After all, one cannot expect to kill millions, in a Great War for the sake of Freedom, without making the survivors wary, doubtful and even artful. There is the Victorian child, the one who was bitten, or burnt, to be remembered.

However, the tale of the genie and his wonderful gifts has remained with me ever since. When I see fine things, and burn to possess them, it is irritating to have to go through some silly formality, such as writing a



Fig. II. A CROMWELLIAN TABLE.

S. W. Wolsey, Ltd.



Fig. III. SIX VERY FINE DECORATED HENRY VIII OAK PANELS.

Gilbert Walter, London.

cheque, before possession can become an actuality. I know the Arabian genie did no such thing. He was prepared to be far too liberal with his gifts for them to have cost him anything, in the way of money or labour. Yet I know that if I were allowed to make my selections without considerations of price (in other words, to walk off without paying at all), I could promise heartfelt appreciation in return. Things don't happen that way, however. I remember O. Henry pointing out that the mission of the beautiful model was not to wear wonderful furs "for keeps," but to persuade the fat lady with the pimples and the pocket book that they would look infinitely more gorgeous on *her*.

I took my collecting bag, in Arabian fashion, to the Antique Dealers' Fair at Grosvenor House the other day, and made a few captures (when nobody was looking, of course), and I want to tell you about them. You know the greatest joy of collecting consists in showing your

"bits" to other people, and imagining the secret gnashing of teeth which goes on, "off stage." Therefore, when I have made my collection from the various stalls at the Fair, I want another booth all to myself, and in a prominent position, to exhibit my captures. If I cannot have my "one-man show" in fact, I can get it in print (by the criminal leniency of the Editor), and here it is. Any additions from the Antique Trade will be welcomed, and payment therefor will be made on the morning after the Day of Judgment—just about.

Like the imitation Ethiopian Prince at Newmarket, who has "got a 'orse," I have a prize, worthy of reproduction in colours here, a reward which it has achieved. I "collected" it from the Kent Gallery, Ltd. I have not yet made up my mind whether it is a table cloth or a bedspread, but it is a thing of beauty, and that is enough for me. I am reminded of an axiom propounded to me many years ago by an old collector: "Never buy



Fig. IV. CHINESE LOWESTOFT BOWL. Hunting Scene with European figures. Circa 1790. *Edward Nield, Preston*



AN EARLY XVIITH CENTURY TABLE COVER OR BEDSPREAD
IN TAPESTRY

By permission of the Kent Gallery, Ltd., London



A COLLECTOR AT THE ANTIQUE DEALERS' FAIR

the thing you want; want the thing you buy." I can remember the house of that old man forty years ago, and it was an education which I have never forgotten. He was one of the very few who did not need to die in order to acquire wisdom, unlike many "experts" whom I have known in my time.

My table cover (or bedspread) is early XVIIth century in date, and of tapestry instead of the usual petit-point of this period. In sombre richness of colouring, and intricate, yet ordered design, it is an outstanding example. Unlike most tapestries, it is not a wall panel, as the design reverses at each end. Its nationality may be open to question, and I wish I had a year or so to spare to puzzle out the meaning of the whole design. It appears to be a pictorial glorification of the grape, the Vine Feast which was so popular in France and Burgundy in the XVth century. Actually, the coat in the centre is that of Meier of Vienna (as far as I am concerned, it might just as well be Moses of Egypt), and dates from the early XVth century, *circa* 1630, but that tells us nothing about the atelier in which this magnificent tapestry was woven.

At the stall of the Kent Gallery, also I managed to "pick up" (I think that is the proper term) a very fine mahogany arm-chair of the 1730 period, illustrated here in Fig. XIV. These broad-splatted chairs, with the splats bracketed to the balusters of the backs, have always a fascination for me. They are becoming very rare now. The style of this chair, with its dipped hoop-back, belongs to the transition period from walnut to mahogany.



Fig. VI. A PAIR OF CHINESE FAMILLE VERTE VASES AND COVERS, 19 in. high.
H. R. Hancock, London



Fig. V. A VERY FINE GEORGE I WALNUT WRITING CHAIR.

Edward Nield, Preston

On my predatory way, I lingered at the stall of Owen Evan Thomas long enough to secure another chair (I split a pair, which is a crime), this time of the early Queen Anne period, with slender hoop-back and plain, smooth cabriole legs tied with wavy stretchers, finished in black and gold lacquer (Fig. XIII). There was an original set of twelve in Oulton Hall, Lancashire, but when the house was burned down a few years ago, two only were rescued. It is not often that fire salvage is of this quality.

When I left the stand of S. W. Wolsey, it looked rather foolish, as I wanted to take the entire exhibit. I cannot use oak furniture for my own house, as it is a century too late, but these early oak pieces intrigue me, and Mr. Wolsey interests me still more. I would have preferred to leave his stock intact, if I could have stolen his knowledge instead. This early oak is truly "British"—like the bacon we get nowadays, only infinitely better—and, to me, it seems like bottled history. I have taken a carved pew top, and stuck it as a heading to these notes. It represents the woman taken in adultery, and it came from old St. Martin's Church in Trafalgar Square, the one which James Gibbs (1682-1754) demolished to make room for the present structure. It is a pity this pew top was not preserved in the new church. It might have conveyed such a useful moral lesson—against censure and stone-throwing.

There is more history in this carving than would be imagined at first glance. The old church was a place of worship for the Dutch colony in London in the first-half of the XVIIth century, and the arms at the head of the carving are those of the City of Amsterdam. Grinling Gibbons, who did so much fine work in St. Paul's for Wren, was of Dutch extraction, and he began his English life in the ship-yards of Deptford. This pew head shows traces of polychrome and gilding, thereby following the fashions of the XVth century, when practically all oak, in churches, was finished in gold and colours.

Another piece from Mr. Wolsey which aroused my cupidity (is that the right word?), was a simple oak table on six bobbin-turned legs, shown here in Fig. II. I suppose it is styled "Cromwellian" because of its simplicity; it is certainly of Puritan date. To me, it is a welcome change from the twisted or the bulbous legs, of which the "faker" has given us such a surfeit during the past twenty years. The trade knows these as "refectory" tables, perhaps because they are long and narrow. They seem, to me, utterly guiltless of any monastic use, at any period in their history. Among the gentlemen who produce centuries while you wait, I have heard them described as "refractory" tables. I prefer this description, for many reasons.

From Mr. Walter, I "lifted" a set of six oak panels of the early XVIIth century (Fig. III), but whether they are English or French, I have not made up my mind, as yet. They are beautifully carved, and full of vigour, and that is all that matters, to me. I should attribute them to François Premier, and date them from the time of the Field of the Cloth of Gold, but they may be Italian, for all I know—or really care.

My next prize (Fig. VII) is a plain walnut bureau bookcase from Corkill of Huntingdon. It is quite simple in line, but of a beautiful colour. Some poetical green-grocer once described his oranges as "sun-kissed"; well, this piece has been treated in the same way. It reminds me of an American episode; I should say, a tragedy. A "collector" showed me his "collection" of early English walnut, in a town, and even a State, which shall be nameless. I looked at a piece—one only—and found modern construction, American timber, machine dovetails to the drawers, and, to cap it all, a



Fig. I. A CARVED PEW TOP FROM ST. MARTIN'S CHURCH, TRAFALGAR SQUARE. S. W. Wolsey, Ltd.

"gun lacquer" finish. The owner noticed my amazement, and explained. Finding that English Queen Anne walnut did not stand up to American home-heating conditions (they require a salamander to survive), he took his pieces and "fixed" them. In other words, he had copies made in American factories, removed the old veneers with oiled rags and hot irons!!! and transferred them to the new pieces. In American parlance, I

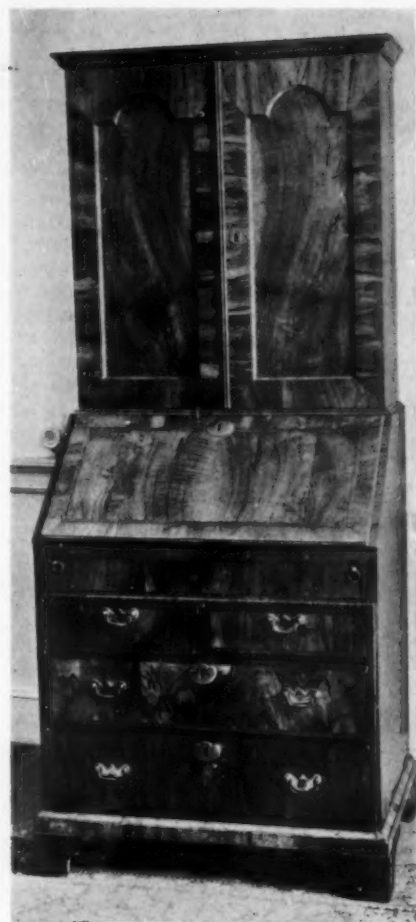


Fig. VII. A WALNUT BUREAU BOOKCASE. J. P. Corkill, Huntingdon

"beat it," and saw that Chamber of Horrors, in the trenchant words of Edgar Allan Poe, "never, nevermore." Perhaps that is why I adore simple walnut furniture of fine colour where vandals have been "kept off the grass."

I have just the room in my house for Fig. VIII, only my banking account is somewhat attenuated at the present time, and therefore it is beyond my reach. The writing cabinet is a fair example of what Rice and Christy are showing, which is typical of the stocks of fine antiques they invariably carry in their Galleries in Wigmore Street.

I captured a fine dignified mahogany bookcase from Stair & Andrew (Fig. IX). It is early, bold in type, almost architectural, and, to me, it has one great advantage: the cross-railing in the upper glazed doors does not interfere with the titles of the books inside the case. Shaped and tortuous latticework may be very decorative, in its way, but the function of doors is to protect fine bindings against dust, and glass is intended to show the books clearly, if they are worthy of being

A COLLECTOR AT THE ANTIQUE DEALERS' FAIR



Fig. XIII. AN EARLY QUEEN ANNE CHAIR IN BLACK AND GOLD LACQUER.
Owen Evan-Thomas, Ltd., London



Fig. XIV. A FINE MAHOGANY CHAIR OF THE 1730 PERIOD.
The Kent Gallery, Ltd., London

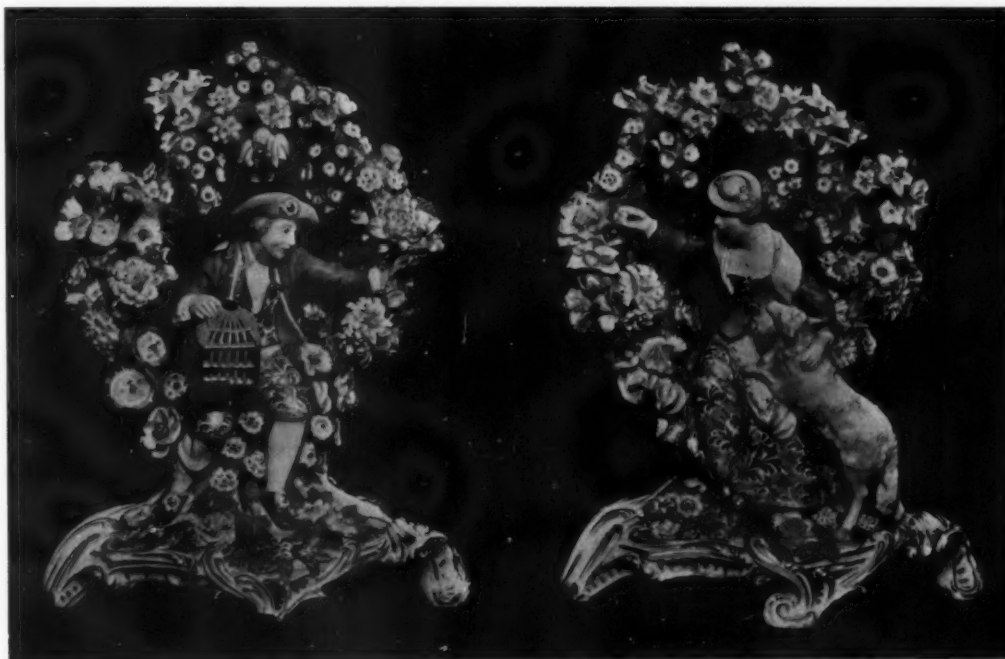


Fig. X. A PAIR OF ROUBILLIAC FIGURES, each bearing the gold anchor mark, 10 in. high, made at the Chelsea Works. Circa 1765. *Lories, Ltd., London*



Fig. VIII. A WRITING CABINET.
Rice & Christy, Ltd., London

shown—as they should be. To split up the panes into a number of patterns, and so to obscure the bindings, is a doubtful improvement.

Edward Nield of Preston ("Proud Preston," be it noted) furnishes me with my next example (Fig. V), a walnut writing chair of the period of the first George, when we forgot to "Buy British" and imported a King from Hanover. However, this does not matter very much, as he never made any of the furniture which has been attributed to him. Mr. Nield's chair—or shall I say mine—is most interesting, to me, as it is a clear promotion of the Windsor chair from the cottage to the mansion. Windsor chairs are a national heirloom, as they have attained perfection, by experiment, throughout a couple of centuries, or more. To produce a chair with a seat of wood, which is really comfortable, is a triumph. Try an ordinary kitchen "Windsor," and then make a journey, only a short one, on an old tramcar fitted with reversible wooden seats, and note the difference, in every aching limb. Still more, this early walnut chair is not only very comfortable and extremely simple, but also beautiful into the bargain, as most things are which fulfil their functions without flourish of trumpets. One only appreciates these sublimely simple chairs when ordering a copy, at the present day, and testing that copy with eye—and body. I have met many of these elaborate Windsor chairs, in upwards of fifty years, and I regret, exceedingly, that I never collected them when they could be found—and bought at a poor man's price. Look at the central splat of this chair, and judge how original was Thomas Chippendale some forty or more years later.

My stall was now beginning to look quite pretty, but it still lacked something, so I started a little buccaneering among the china stalls, and although *my* things were not offered for sale, I was very catholic in my choice. Mr. H. R. Hancock, of Bury Street, St. James's, furnished me with a fine pair of baluster vases, with original covers,

Famille Verte of K'hang H'si period, and one is shown in Fig. VI. The drawing is vigorous, and the enamel colours exceedingly fine. Fig. X is a pair of gold anchor Chelsea figures of the Roubilliac period (circa 1765) from Lories of Wigmore Street. They are slightly damaged, but, at my Arabian genii price, they were a bargain. For daintiness of execution and brilliance of colouring, this gold anchor Chelsea rivals the finest productions of Dresden or Höchst. I am quite satisfied, although Lories may not be.

I "acquired" Fig. XI, one of a pair of Oriental Lowestoft urns, from Mr. J. Rochelle Thomas. I like them, among many other reasons, as showing how the Oriental catered for the European market. In the oval medallions, the subjects are purely occidental, painted in sepia, and the vases with their honeysuckle festoons are beautifully proportioned. Lastly, from Mr. Sparks, I raided a very beautiful, early, Chinese figure of a lady, a rare example from the T'ang Dynasty (A.D. 618–906) with a lovely mottled glaze of green and yellow, the head and neck left in the biscuit. It seems strange that a lady should be thus captured over one thousand years after she had left the potter's hands in far Cathay.

My stall is now complete. When you visit it, please bring with you your bed, provisions, and stimulants for a week, and ask me to talk to you about clocks.

H. C.



Fig. IX. A FINE QUALITY MAHOGANY BREAK FRONT BOOKCASE OAK LINED WITH DRAWERS IN BOTTOM. *Stair & Andrew, Ltd., London*

A COLLECTOR AT THE ANTIQUE DEALERS' FAIR



Fig. XII. A RARE MODEL OF A LADY SEATED ON AN ELABORATELY DECORATED STOOL. T'ang dynasty. 618-906 A.D. *John Spinks, London*

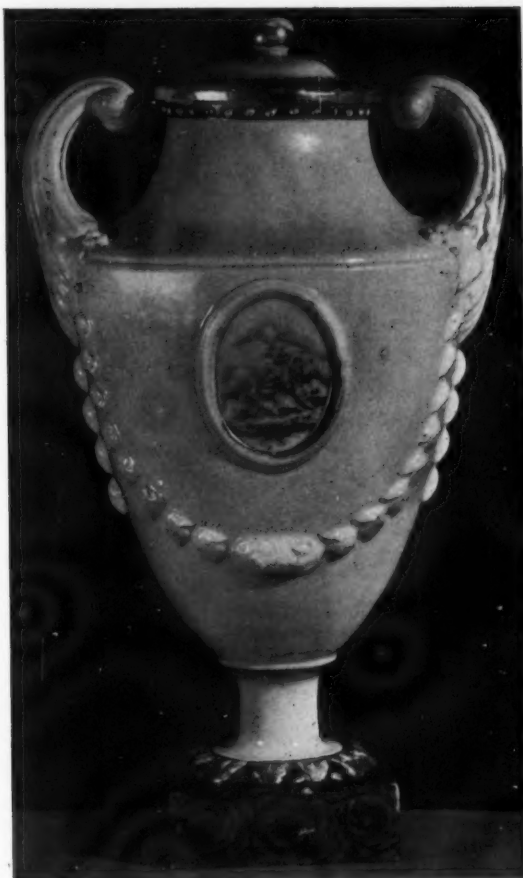


Fig. XI. ONE OF A PAIR OF ORIENTAL LOWESTOFT URNS. *J. Rochelle Thomas, London*



EARLY GEORGIAN
MAHOGANY TEA TABLE
2 ft. 8 in. wide
A. Bullard, London

Rectangular top with single
flap and unusual curved
stretcher

THE WATER-COLOURS OF SIR HERBERT HUGHES-STANTON, R.A., P.R.W.S.

BY ADRIAN BURY



THE PLAIN OF SPARTA AND MOUNT TAYGOLOS

By Sir Herbert Hughes-Stanton, R.A.

THE renaissance of water-colour painting is the healthiest sign in English art to-day. It is no exaggeration to say that the standard of this subtle medium is as high now as it was at the beginning of last century, when masters such as Turner, Cotman, De Wint, and Cox, were painting those classics, some of which were seen at the British Exhibition early in the year.

Water-colour painting, having its basis in our essentially poetic temperament and variable climate, has not been subject to the superficial moods of art fashion. Since many of the most absurd elements in modernism have derived from the Continent, which has no water-colour tradition of its own, the English medium has been immune from destructive influences. Not that this method has not had its problems of taste and fashion to solve. It had in fact grown somewhat feeble in the Victorian era, but during the present century, and especially since the war, it has regained its youth and strength.

The present condition of fine drawing and pure and lyrical sentiment is due largely to the Royal Society of Painters in Water-Colours, which is able to blend the best modern tendencies with its proud and inspiring history.

During the Presidency of Sir Herbert Hughes-Stanton the exhibitions at its gallery in Pall Mall have been so consistently good as to contain a great proportion of the finest art produced in this country. When larger, more pretentious and temporarily more popular work is forgotten, many of the pictures by members of this Society are likely to be treasured. But the public have not yet quite escaped from a curious prejudice that a water-colour is an effeminate thing, something in the category of crochet or embroidery, a hobby for the leisured. They would be surprised could they realize how much courage,

labour and vision, how many disappointments are imperative to the creation of such a work as De Wint's "Cliveden Woods" or Cotman's "New Bridge, Durham." Many a serious water-colour painter is sometimes asked why he does not paint in oils, as if it were impossible to be an artist without professing the older medium. Some artists, of course, use both media with equally successful results. Sir Herbert Hughes-Stanton is among these. His work in oils has been a distinguished feature of the Royal Academy for many years, but his water-colours are just as deeply instinct with a love and knowledge of nature. His experience in one method may have helped the other, but Sir Herbert, while using, as most oil painters do, water-colour sketches as topographical and atmospheric data, knows that the fluid medium is a very important art in itself. Hence his water-colours possess a rich and varied content, a fulness of design and a freshness of colour that make them very attractive. He looks on nature with a comprehensive eye, taking in a broad landscape, constructing it in the mass, and never forgetting that detail is only useful in so far as it is relevant to the whole effect.

While Sir Herbert has found subjects in many parts of the world, much of his later work has been done in the neighbourhood of his house at Cagnes in the South of France. The clear atmosphere, the limpid blue of the hills, the luxuriant and almost perennial foliage, the sculptural formation of the landscape, the climate which makes open-air painting a matter of daily certainty, are particularly appealing to his temperament. Whether it be a glimpse of a hilly road, bordered by trees aflame with the fury of the brazen sun, or some sequestered valley with its minute shapes of cypress, ilex and pine, amid which little farms, churches and great bridges of Provence, hang precipitately in the golden light, Sir Herbert never fails to touch us with his sense of beauty.

THE WATER-COLOURS OF SIR HERBERT HUGHES-STANTON, R.A., P.R.W.S.



ATHENS, EVENING

By Sir Herbert Hughes-Stanton, R.A.



SARONIC GULF WITH A QUA-CORINTH IN THE DISTANCE

By Sir Herbert Hughes-Stanton, R.A.

A P O L L O

The excellence of his water-colours of Greece now on exhibition at Messrs. Colnaghi's Galleries in Bond Street is partly due to his profound understanding of the Mediterranean environment. Taken as a whole in their complexity of subject, atmosphere, colour and design, they give a complete interpretation of the Grecian scene. To meditate awhile among these pictures is to enjoy to the full the glamour of the old world.

The isles of Greece ! the isles of Greece
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose, and Phœbus sprung !
Eternal summer gilds them yet,
But all, except their sun, is set.

Sir Herbert has deeply felt as other poets have done the appeal of this classic fragment of antiquity, and he has certainly caught the sentiment of eternal summer gilding the Acropolis or some lesser-known relic in the blue Ægean. There are several studies of Athens, taking in the whole of the city, its innumerable houses clustered about the hillsides rising to the immortal temple on the summit. Such an immense view demands not only skill in drawing, but the power to select and blend a confusion of facts and tints into a pictorial harmony. Here are some visions of Athens memorable both for their technical perfection and for that delicate individual

quality which can best be summed up in the word inspiration.

We travel with the artist to many rare places in the Greek Archipelago at sunrise and sunset, or when a cloudy mood has turned the waters of the Gulf of Corinth to a sombre and menacing aspect. Sometimes the artist shows us a remote valley in which a few broken columns and archaic lions are sinking slowly back into the deep anonymity of nature ; and there are glimpses like that of Nauplia, a group of hills reflected in turquoise waters, that seem to hold the very soul of tranquillity.

In his drawing of Grecian hills, Sir Herbert has been very successful. They are not mere empty conical shapes, but are full of essential detail peculiar to the geological character of the land. They are portraits rather than abstractions, scarred with the experience of time and climate. The pictures of Mount Chelmos, where the peaks are momentarily caught in the rays of the setting sun, of Parnassus in the full glory of the day, and of Livadia, showing the old Turkish forts on the height, are among the best examples in the exhibition.

I recommend these water-colours primarily as works of supreme beauty in the subtlest of *media*, but also as records of a country which is the source of the highest European culture. Sir Herbert is to be congratulated on having brought back from Greece so many and varied examples of his art.



THE ACROPOLIS. FROM OBSERVATORY HILL

By Sir Herbert Hughes-Stanton, R.A.

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THE MEETING OF HUMAY AND HUMAYUN

Persian Painting on Chinese Silk—circa 1425. Perhaps by Ghiyath ad Din

In the collection of the Madame la Comtesse Behague

A XVTH CENTURY PERSIAN PAINTING ON SILK

BY ARTHUR UPHAM POPE

PERSIAN and Chinese art are equally beholden to one another. For more than two thousand years there was a constant and profitable interchange of ideas and techniques, and one cannot understand the history of the art of either country without reference to the other. This interchange has, of course, long been acknowledged, and it has been worked out in some detail in respect of the ceramic arts.

But it is as painters that the Persians most profoundly admired the Chinese. From Firdausi's time on, Persian literature is filled with expressions of amazement at the skill of the Chinese painters. In view of this prestige, it is quite natural that when Shah Rukh sent one of his famous embassies from Herat to China in 1400 to 1423, he appointed, as a member of the mission, an eminent painter Ghiyas ed Din, who was formally instructed to observe and note everything that he saw. Two years later, Ghiyas returned with a report on building, customs, costumes, and works of art in China and it has been suggested that it was Ghiyas who brought back at this time Chinese paintings which formed the basis of the collection in the old Serai in Istanbul.¹

It seems probable that we have three paintings which are a result of this embassy. They are all painted on Chinese silk, in the polychrome style of the Ming period. They were certainly painted by a Persian, as is shown by the costumes, the flowers, the composition, and many details, which are not merely Persian but are specifically characteristic of the period around 1425. In fact, there would be no dispute among scholars that the painting was done about this time. But though done by a Persian, these paintings must have been executed by one who had been to China and received instruction there. The difference in technique between the Persian and Chinese paintings is so considerable that one could not pass readily from one to the other. Laying a wash on to lustrous silk with an irrevocable touch requires quite a different hand from the meticulous stroke with enamel-like pigments on a polished paper.

Each of these three paintings on silk shows a scene from the romance of Humay and Humayun, which had been recounted at great length in verse by the famous poet, Khwaju Kirmani. All three came by a devious route, some years ago, significantly enough from the Old Serai Palace, if we are to believe the original vendor. One, long famous, is in the Boston Museum of Fine Arts;² a second is in the Metropolitan Museum; and the third, the most perfect, is in the collection of the Comtesse de Béhague in Paris.

There is a singular appropriateness in the theme, which must have appealed especially to the more imaginative members of the embassy. As a result of a dream in which he saw an incomparably lovely princess, Humay, a Persian prince, wanders to far-off China in

search of her, his heaven-appointed love. She, too, it seems, had dreamt of the perfect lover, and when they met by chance in the garden, each knew the other.

She was none other than Humayun, daughter of the Emperor. After an extraordinary series of escapades and difficulties, they are married and he is crowned heir triumphant, ruling that and neighbouring kingdoms to their profit and glory, and so they live happily ever after.

The Boston piece shows the two lovers together under a flowering tree, which is obviously the work of a Chinese painter, as an inscription on the back affirms. But the figures are wholly Persian. The Metropolitan piece shows a meeting of the two in a garden, probably after Humay, in order to see the princess often, has taken, as a disguise, the position of watchman of her summer garden. The piece in the collection of the Comtesse de Béhague is probably the first of the series, and represents the tremulous moment of recognition when Humay first sees his beloved.

This first meeting is depicted in the poem with a sensitiveness and an intensity that made a marked impression on the Persian mind. It is constantly referred to and has been the subject of ambitious efforts by the Persian miniaturists, the most famous illustration being the tenderly beautiful garden scene, in the *Musée des Arts Decoratifs*.³

The three paintings on silk are unusual in that they were not made for book illustrations, as were practically all the smaller Persian paintings of this period, but were, from the first, independent panels. But they need no text to make them clear and any cultivated Persian would immediately recognize in Comtesse Béhague's painting the breathless moment when these famous lovers first met. The averted glance, the half-inclined head, the stillness of the scene bespeak a deep emotion, more effective because of such aristocratic restraint. Decorum was ever an Iranian ideal, and these suave and stately figures, so serious but so assured, have a long line of antecedents that goes back even to the figures of Persepolis.

The ascription of these paintings to Ghiyas, though not documented, has great warrant. He was a famous painter. He did go to China. He went with an eager interest to observe and record. He must have seen innumerable Chinese paintings and painters at work. Their skill and surety would have challenged him to emulation and it is wholly probable that in faithful pursuit of his commission, he should have studied their methods closely, possibly with a view to introducing them into Persian practice, or displaying a dazzling virtuosity acquired in foreign travel. But just what the painter had in mind when he assayed this noble and difficult technique is not clear. What is certain is the beauty of his accomplishment.

¹ Binyon, Wilkinson and Gray, *Persian Miniature Painting*, London, 1933, p. 57.

² This has been many times published, cf. for example, E. Kuehnelt-Leddihn, *Miniaturlerei im islamischen orient*, Berlin, 1923, abb. 39.

³ This painting has been published many times, cf. for example, Binyon, Wilkinson and Gray, op. cit. Pl. XLI.

S.W.R.I. NATIONAL EXHIBITION OF NEEDLEWORK AT EDINBURGH

THIS Exhibition has been organised by the Scottish Women's Rural Institutes to celebrate their National Conference which is to be held in Edinburgh in October.

Through the kindness of the Board of Trustees it is to be housed in the Royal Scottish Academy Galleries, and will be opened by Sir D. Y. Cameron, R.A., H.M. Painter and Limner in Scotland, at 3 p.m., on Tuesday, October 16th, and closes on Saturday, November 3rd.

Among the exhibits the following are of the most outstanding interest:

A Chippendale settee in petit point, one of the "Turkey" work chairs, and a set of Jacobean Hangings, lent by H.M. the King from the Palace of Holyrood House, and a Stool worked by H.M. the Queen.

A XIIIth century figure of a Knight on horseback embroidered on linen in split and raised stitches in gold and silver thread and coloured silks, from Stonyhurst College.

An Early XVIth century Cope, also lent from Stonyhurst. This Cope was made for Henry VII and formed part of the King's bequest to Westminster Abbey. The following is an extract from his will: "Also we bequethe to God and Saint Petre, and to th' Abbot, Priour and Convent of our Monastery at Westminster, that now bee and hereafter shall bee, for a perpetual memorie, there to remaigne while the world shall endure, the hoole sute of Vestiments and Coopies of cloth of gold tissue, wrought with our Badge of red Roses and Poortcoleys, the which we of late, at our propre costs and charges, caused to be made at Florence, in Italy, that is to saye, the hoole vestements for the Priest, the Deacon, the Subdeacon, and XXIX Coopes of the same cloth and worke." The Cope is of gold and red tissue. The gold is woven in one piece. Mr. Digby Wyatt, in his address at the Archaeological Institute (where the Cope was exhibited in 1861) said that for the breadth and beauty of the pattern, and for the labour which must have been bestowed upon it, this Cope stands unrivalled as the work of a loom of the XVIth century. It will be noticed that the design contains white roses for York as well as the red for Lancaster. The badge of the Beauforts, the Portcullis, is thrice repeated. The border is divided into compartments by the Portcullis and Roses and the compartments are filled with S.S. The Orphreys and the Hood are of later and inferior work, probably English. This cope was taken by Henry VIII to the Field of the Cloth of Gold and used there.

An Altar Frontal made from a cope, lent by St. John's College, Oxford. Wine-coloured velvet with applique embroidery in coloured silks and silver-gilt thread. In the centre is the Crucifixion: angels and bells and flowers arranged around. English, *circa* 1500.

A collection of sixteen pairs of gloves from Mr. Robert Spence, dating from the XVth, XVIth, and XVIIth centuries. Some are leather embroidered with stump work and seed pearls, others have silk embroidery and fringes and some are knitted in silk and cotton. A



A BEAUTIFUL ELIZABETHAN COPE
Lent by Iris, Lady Lawrence

pair of leather gloves with silver embroidery on crimson silk triangles and silver lace fringes belonged to King James VI. The gloves were in Horace Walpole's collection at Strawberry Hill. In a letter, dated May, 1796, Horace Walpole writes: "Strawberry has been in great glory . . . last Tuesday all France dined there. Monsieur and Madame du Chatelet, the Duc de Feaucomt etc. . . . I received them . . . in a pair of gloves embroidered up to the elbow, that had belonged to James 1st. . . ."

A collection of books with embroidered covers is being lent by Sir Frederick Richmond, Bart., including some Stuart Bibles and a Bible with a rare Sheldon Tapestry cover.

Bungundian Tapestry, "Avril," loaned by the Lady Lorrimier Trustees. Country of origin the North-West of France. It measures 9 ft. 8 in. by 12 ft. 7 in., and still retains two of its original borders. It depicts a hunting and hawking scene with figures in rich costume, with dogs, monkeys and attendants of the chase, and turreted castles on the skyline. The whole against a background of millefleur. XVth century.

A Bible and bag embroidered with stump work and a pair of leather gloves with satin gauntlets embroidered with silk, gold thread and sequins, which were given by Charles I to Sir Henry Wardlaw of Balmule and Pitreavie, are being lent by his descendant, Major Wardlaw Ramsay. In a letter from the King to Sir Henry he is referred to as having been "an old and faithful servant to our late dear father and mother and to us." Henry Wardlaw

S.W.R.I. NATIONAL EXHIBITION OF NEEDLEWORK AT EDINBURGH



A SHIRT EMBROIDERED WITH MOTIFS FROM RICHARD SHORLEYKER'S BOOK.

Lent by Iris, Lady Lawrence

was appointed Chamberlain to Queen Anne of Denmark in 1602 and in 1607 was made Chamberlain of Dunfermline.

Lord Forbes is lending his set of valances which are worked in petit point in silk on linen, and which, according to family tradition, were given to his ancestor by Mary Queen of Scots at the time of the Huntly Rebellion. They illustrate classical stories from Ovid's *Metamorphoses*. The figures are all wearing clothes of the Elizabethan period.

Another set of valances is being lent by Mrs. King of Arntomy. They were mentioned in the inventories of Mary of Guise and of Mary Queen of Scots. They came into the Scott Moncreiffe family in the following manner. Andrew Hogg, W.S., died in October, 1691. His infant son, William, was taken charge of by Mrs. Rachael Sinclair or Hogg. Immediately after Andrew Hogg's death there was a sale of his belongings, but twenty household articles remained unsold, including "Item the kitchen chimney and standing raxes thereof one of them broken." In the next year there is an entry in Mrs. Hogg's notebook which is still extant: "Sold a chimney to Mrs. Whiteford. May 16th, 1692 at 2/ ste ye stone for qch I have received three pieces of hanging at 5 lib Scots price and have given her 28 sh Scots money." The male line of Hogg died out and the hangings passed through a daughter into the Scott Moncreiffe family and through them into the possession of their present owner, Mrs. King.

A piece of work actually sewn by Mary Queen of Scots while she was in the custody of the Earl of Shrewsbury at Hardwick, and a contemporary worked picture of Chatsworth, where she also stayed, are being lent by the Duchess of Devonshire.

The Marquess of Bute is lending a valance and curtain from Loch Leven Castle. Their history is as follows: From the time of the Queen's flight they remained in Loch Leven till the castle was abandoned, when they were sent to the house of Kinross, which belonged to the Earls of Morton. They came into the possession of Sir William Bruce, when he bought the Kinross estate, and they were bought from that family by the Marquess of Bute. They are made of thick cherry-coloured cloth, and are divided into panels by broad strips of embroidery. The black is supplied by applique velvet, and other colours by choice silk and gold thread.

The curtains are particularly fine examples of the applied work of the latter part of the XVIth century and show a strong French influence. There are certainly grounds for the tradition that Mary Queen of Scots actually brought these curtains over from France and that she herself took part in the working of them.



"TURKEY" WORK CHAIR FROM THE PALACE OF HOLYROOD HOUSE

By gracious permission of H.M. The King

Beautiful dresses, worn at Prince Charlie's Ball in Edinburgh, are being lent by Lieut.-Colonel Carnegie, D.S.O. of Lour, and Mrs. Greenhill Gardyne. A pink satin train embroidered with flowers, shoes in different coloured silks, taffeta aprons embroidered with flowers, and a quilted jacket are being lent by the Trustees of the late the Right Hon. Sir Charles Dalrymple, Bart., of Newhailes. The Earl of Moray is lending a fine collection of men's clothes.

One of the ten "Harmonies of the Bible," made and bound about 1630 by Nicholas Ferrar and his relatives, living as a religious community at Little Gidding, is coming from St. John's College at Oxford. When Charles I visited it in 1642 he wrote: "Truly, this is worth of the light. I did not think to have seen a thing in this kind that so well pleaseth me. God's blessing be upon the founder of it." The rule of the house was that every hour should be occupied and every inmate should learn a trade. In 1647, during the Civil War, the community was plundered and broken up.

Mr. James Ivory is lending a superb set of chairs worked by the family of the great Duke of Wellington's mother, and a unique English William III card table with its original needlework top, circa 1695, and many beautiful sewed work pictures.

The Earl of Mar and Kellie is lending a fine carpet, circa 1730-40, the work of Frances, Countess of Mar, daughter of Evelyn, Duke of Kingston, wife of the forfeited Earl and sister of the famous Lady Mary Wortley Montagu. Another piece of work also executed by her, is a fourfold screen, two of the panels having a beautiful flower design and two panels clusters of ostrich feathers with ribbon ties worked in chenille on a background of petit point.

The Earl of Elgin is lending a carpet with a floral pattern on a yellow ground, and Mrs. Broun Lindsay is lending a hearthrug worked in 1848 by Lady Jane Hay and Susan Georgina, Marchioness of Tweeddale.

Some very fine Black Work is coming from Sir Philip Baker Wilbraham, including a pillow case worked in silk on linen which, when he found it unexpectedly in an old chest, had a slip of paper pinned to it with the words: "A payre of wrought pillow beers J. D. Aprill ye 1651."

Very beautiful male and female Elizabethan caps are coming from Iris, Lady Laurence, and she is also lending a Black Work pillow case and two early linen stomachers and a shirt embroidered with motifs from Richard Shorleyker's celebrated book, *The Schole House of the Needle*. The second edition, published in 1632, has the following title: "Here followeth certaine patternes of cut workes, and but once printed before. Also sundry sorts of spots, as Flowers, Birds and Fishes, etc., and will fitly serve to be wrought, some with Gould, some with Silke, and some with Crewell, or otherwise at your pleasure. London Pinted (sic) in Shoe Lane at the Signe of the Faulcon, by Richard Shorleyker 1632."

Portraits in silk and wool of the Old Chevalier and Princess Sobieski are being lent by Lady Elphinstone and Lady Wedderburn, and there is a representative collection of sewed pictures from the XVIth century up to the present day.



ONE OF A PAIR OF LEATHER GLOVES WITH SILVER EMBROIDERY ON CRIMSON SILK TRIANGLES BELONGED TO KING JAMES VI.

Lent by Mr. Robert Spence

Sir William Burrell is lending some very fine examples of early tapestries and a set of Falconer's accoutrements which belonged to James VI. The set consists of a large double bag and a glove in leather. The bag has a gold and enamel clasp decorated with bramble flowers and fruit. The bag is also embroidered with these and scrolls of mistletoe are introduced. The lure has rings of gold wire and the gauntlet of the glove is worked with the same design as the bag. Sir William is also lending various pieces of stump work and some early samplers and a Mortlake chair.

The Modern Section will be representative of the best work which is being done to-day. Miss Mary Hogarth is lending several pieces of work, and there will be exhibits from the Countess of Strathmore, the Duchess of Sutherland, Mrs. Clifton, Mrs. Guy Antrobus, the Countess of Dalhousie, the Countess of Crawford and Balcarres, Lady Clyde, the Duchess of Roxburghe, and many others.

XIIITH CENTURY SCULPTURE AT WESTMINSTER ABBEY

BY J. G. NOPPEN



Fig. I. CENSING ANGELS, WESTMINSTER ABBEY CHAPTER HOUSE
Circa 1248-50

THE censuring angels in the Chapter House at Westminster Abbey (Figs. I and II) belong to a group of sculpture of the very finest quality of mid-XIIIth century date, and, notwithstanding their importance, they have not previously been photographed at close quarters. In considering the XIIIth century carvings at the Abbey, it is necessary to remember that they are but fragments of the vast body of sculpture with which the church was originally adorned. Much has been lost or destroyed, including the "Doom" and attendant figures which formerly, as the late Professor W. R. Lethaby showed, occupied the central portal of the north transept. This greatly adds to the value of what remains.

The present church was begun by King Henry III in July, 1245, and the earliest mention of a carver working at Westminster seems to be that of William Yxewerth in an account, *circa* 1250-55, to which I referred in

Apollo for February last (page 78). A little later we find Master John of St. Albans, who is described as "Sculptor of the King's images." John does not appear until December 22nd, 1257, when he is granted a robe. He receives another robe on April 26th, 1258. These grants are recorded in the Close Rolls, 42 Henry III, mems. 13 and 8.

The late Professor W. R. Lethaby suggested that Master John may have been the head of the carvers working at the Abbey; but he recognized that it was not possible to be certain. Much fine carving at Westminster was undoubtedly done by men who appear in the accounts simply as so many *alborum cissores*. There is no proof that either Master John, or William, worked in stone. The "sculptor of the King's images," an important person receiving, apparently, two robes a year, may well have been the man who wrought the gold and jewelled images for the new shrine which the King

was having made for the relics of St. Edward. When Matthew Paris described the goldsmith Walter of Colchester as *sculptor incomparabilis*, he was obviously referring to his skill as a metal-worker. Walter made the shrine of St. Thomas of Canterbury.

However, it is at least certain that Master John made "images," and was a "sculptor" of first importance. In view, therefore, of the intimate relationship between craft traditions, in his time, we may accept him as a leader of the comprehensive school of sculpture

soon as the masonry they were to adorn was built. We may, therefore, date these angels *circa* 1248-50. They would not be later, for they must have been carved in position. As may be clearly seen from the photographs, each angel has been cut from a single block, and the trefoils afterwards imposed. The joints are plainly visible.

The full-length angels are 3 ft. 6 in. tall, and stand on clouds. The composition is exceedingly good, and the character of the figures very energetic. The wings are outspread, and the bodies lithe and swaying. The



Fig. II. CENSING ANGELS, WESTMINSTER ABBEY CHAPTER HOUSE. *Circa* 1248-50

which produced "images" of various materials for the works of King Henry III.

The carvings with which this article has chiefly to deal are in the Abbey Chapter House, and, by the kind permission of His Majesty's Office of Works, the photographs here reproduced were taken. The angels are in the spandrels of the great entrance arch, and their duty is to cense the Virgin and St. Gabriel, who stand in tall niches on each side. We may first consider the question of date. The Chapter House was probably begun about the same time as the present church,¹ and must have been well advanced in 1250 when Matthew Paris described it as "the incomparable Chapter House." Canvas was bought for the windows in 1253, which suggests that it was then finished, except for the glazing. It was not the mediæval custom to wait until the main fabric was complete before beginning the sculpture; but rather to set the carvers at work as

¹ The Crypt may have been begun earlier.

drapery is deeply cut, and the details, such as the feet, are masterly work. One censer remains, and it was clearly an exquisite piece of delicate carving when new. In comparison with what can ordinarily be seen from below, these photographs (Figs. I and II) have brought out much of the grace and beauty of the angels; but only a close examination can reveal what fine works they must have been. The full-length figures are nearly in the round. They certainly ranked in quality with the finest sculpture of their time. Careful study of the better preserved of the two larger angels (Fig. I), enables this to be realized. The figure is expressed with supreme grace, and the wings were feathered—this must have involved considerable labour, and I should not be surprised if cleaning brought to light traces of colour and gilt. These figures would not have been left bare. The face of the angel under consideration retains its main features, and was obviously of noble, angelic beauty. The arrangement of the hair may be compared with the

XIIITH CENTURY SCULPTURE AT WESTMINSTER ABBEY

demii-angels within roundels shown in Fig. III. These two roundels, which throw off sprigs of foliage similar to some that we shall encounter below, are the westernmost pair of twenty-four which decorate the soffits of the six lancet windows in the third stage of the north transept front. They may be dated *circa* 1248; for this part of the church was likely to have been begun in 1245. The King, as Lethaby suggested, was probably much interested in the north transept with its great

that spryngen of the roote of thoughte and mynde . . . and they bene paynted berdelesse, for to take consideration and hede that they passe never the stage of youth, neyther wax feble in virtues, neyther faile for age." Furthermore, "they bene wrapped in the lyghte and mantell of the knowlege and love of God" which vesture the resourceful carver was wont to represent by an alb. Nor must an angel blowing a trumpet necessarily be thought of as calling the dead to judgment. He might



Fig. III.
ANGELS HOLDING
PALM BRANCHES.

Western pair of Angels
of the choir in the
soffits of the windows
above the N. transept
entrance.

Circa 1248.

This photograph was
taken by the late Mr.
David Weller, formerly
Dean's Verger at the
Abbey, in 1911, from
the stand erected for
the Coronation of King
George V.

Reproduced by kind per-
mission of the Dean and
Chapter.

portals, and, as the front of the earlier transept stood farther to the south, the work would not have had to wait for the clearance of the site. The Chapter House angels may also be compared with the south transept reliefs (Fig. IV), which are usually dated *circa* 1255. The latter have been much written about, and Lethaby's admirable description of their beauty is often quoted. But the fair loveliness of these angels can be misleading, and I have seen them described as feminine in gender! This novel idea would have astonished their carvers; but it is a common error, and it may here be worth while to quote a mediæval explanation of the lady-like features which our angels unquestionably possess.

The XIIIth century Bartholomew, as translated by Trevisa, tells us that "whan angelles bene paynted with longe locks and cryspe heer (see Fig. 8) thereby is understoode theyr cleane affections and ordynate thoughtes. For the heer of the heed tokeneth thoughts and affections,

be using it to "calle and comferte and excyte us to profyte alway in goodness."

The Chapter House angels, if we may judge by the quality of details (compare especially feet and hands), the deeper cutting, and the fact that they are nearly in the round, must have been superior works to the transept angels. They are also more English in character; observe especially the wind-blown drapery which streams out behind each of the full-length angels. This was an old native tradition. There cannot be a doubt that, as Lethaby thought, the sculptures of this doorway were a special and highly important work. The whole Chapter House, so far as it is original or authentic, is a priceless monument to mid-XIIIth century English art. King Henry's opinion of it is still in part to be read in the inscription on the floor: *ut rosa flos florum sic est domus ista domorum*.²

² See Lethaby in Westminster Abbey, re-examined for a study of this inscription.

The remarkable capital, carved with lions among foliage (Fig. V) belongs to a column on the south side of the doorway. Damaged though it be, this capital is a very precious fragment, and we may recognize its quality. It can hardly be later than 1248. The sprig of foliage is practically identical with those which sprout from the outer edges of the roundels shown in Fig. III. A lion forms a footing for the south-east transept angel (Fig. IV), and at the base of the north-east pillar of the crossing there is a lion attacking a horse. Lethaby mentions that Cottingham had a scroll of foliage "completely undercut with lions and birds at intervals," which was said to have come from "the door of the north aisle of the nave."

Fig. VI illustrates a section of the triforium arcade on the east side of the south transept. The capitals of the three Purbeck marble shafts are moulded; but above the middle one is a carved impost capital from which spring the outer orders of the arches. This is an interesting feature of the arcade. The arch decoration should also be noticed: on the right the outer order has crochets; on the left it has scrolls and a diaper pattern which in a variety of forms appears throughout the transepts and eastern arm of the church, and in the Chapter House.

The west wall of the south transept, which has recently been cleaned, has a very pretty wall arcade. Fig. VII shows one of the capitals. This, as the late Sir Gilbert Scott pointed out, is of French type, but the foliage is smaller, and the architectural form of the capital, with its round abacus, is wholly English. This naturalistic foliage spreading over the "bell" of the capital is very attractive. Attached to the capital on the left is an interesting corbel-like member from which springs the label of the arcade. There are also some label stops in the form of small carved heads of very fine character. The marble pillars set in this wall have been cleaned and polished, and the stone treated with a wash containing milk; the effect is exceedingly pleasant. Unhappily, the wall has been robbed of much of its original dignity by a litter of ugly memorials. The sculptured capitals and other carved work of the wall arcades were originally coloured, and traces remain in several parts of the church.

Almost all the carving, even in out-of-the-way corners, is of high quality; but the Chapter House sculptures which we have considered were of the very first importance. The craftsmen who wrought them would be among the highest skilled of those in the King's service. The entire Chapter House was a work which ranked prominently in royal favour. It is probable that from the first it was intended to be the meeting place of the Great Council. The building itself was an outstanding achievement. Its magnificent four-light windows were an advance on any erected in the church, and its vaulted roof was another noble feature. The Annunciation group and its attendant figures could only have been matched, possibly, by the sculptures of the great north portal. The carved and painted outer entrance, now a wreck, must have been a work of art hardly second to anything of its period. Something of its beauty may be realized by bringing together all the evidence of its original condition. It should also be considered in conjunction with the Psalter of Robert de Lisle at the British Museum, especially the miniature of the Virgin and Child (folio 131 verso). The artist

who painted this must have known the Chapter House entrance which would then be little more than half a century old. The entire Abbey, with its sculpture and paintings, exercised a great influence upon art in England between 1250 and 1350.

It may be hoped that one day the authorities will find it practicable to have the sculptures of the inner entrance arch of the Chapter House cleaned. Apart from the possibility of finding traces of colour, the removal of accumulated dust would give the carvings



Fig. IV. CENSING ANGEL IN SOUTH-EAST CORNER OF WESTMINSTER TRANSEPT. Circa 1255

a new lease of life, and protect them in some measure from further decay. They are precious examples of a very interesting period, and will merit any effort that might be made to preserve them. The Dean and Chapter have undertaken a big scheme of cleaning within the church which has already brought into prominence much fine carving that was previously obscured by dust and little noticed by the average visitor. At present the work is proceeding in the south transept, the greater part of which is already finished.

The censing angel in the south-west corner of the transept is probably the finest existing piece of monumental sculpture, in a good state of preservation, remaining within the church. At the time of its cleaning a cast was taken and coloured by Professor E. W. Tristram from the evidence found on the original. This may be seen in the Abbey Museum, which opens from the dark cloister. The museum contains numerous fragments of sculptured stones of various dates from the XIth century onwards, and of especial interest is the portion of the Norman cloister arcade, circa 1100, which was put together by the late Professor W. R. Lethaby.

In the aisles of the transept there is also much sculpture, especially in the spandrels of the wall arcade. High up on the north wall of the east aisle of the north transept are some very fine carved heads which serve as

XIIITH CENTURY SCULPTURE AT WESTMINSTER ABBEY



Fig. V. CAPITAL: LIONS AMONG FOLIAGE, WESTMINSTER ABBEY
CHAPTER HOUSE. *Circa 1248*



Fig. VI. CAPITAL ON EAST SIDE OF SOUTH
TRANSEPT TRIFORIUM, WESTMINSTER ABBEY



Fig. VII. CAPITAL, WALL ARCADE, WEST WALL OF
SOUTH TRANSEPT, WESTMINSTER ABBEY
Circa 1253



Fig. VIII. HEAD OF ST. GABRIEL, WESTMINSTER ABBEY CHAPTER HOUSE
Circa 1250

label stops. A larger head, which Lethaby suggested may represent the chief XIIIth century master mason of the church, is below a corbel high up on the north wall of the main transept. Lower down, just above the north doors, is a Purbeck marble head of a King, probably Henry III. The spandrels of the wall arcade, below the windows of the chapels which surround the eastern arm of the church, were all adorned with sculpture; but much has been destroyed, or concealed, by the intrusion of monuments. In a spandril in the Chapel of St. Edmund, on the south, is an angel holding crowns, and in another spandril is St. Margaret and the dragon. In St. Paul's Chapel on the north is St. Anne teaching the Virgin to read. In the adjacent chapel of St. John the Baptist is a spandril of beautiful foliage with birds perched amongst it.

Throughout the church there is an amazing variety of roof bosses, many of which are of the greatest beauty, especially some in the west aisle of the north transept, which are of large size. The carved shields in the aisles

of the choir are, perhaps, the finest examples of early heraldic sculpture now in existence. They may be dated *circa* 1260.

In the triforium is a series of roof corbels with carved heads of great variety. One or two are of classic beauty and obviously the work of a master of the finest skill. Some are grotesque. Two figures on adjacent corbels have been identified as forming an Annunciation group.

It will now be clear that before the process of destruction began the church and chapter house were big, monumental works of sculpture. So much has been destroyed that it requires a little thought and study to imagine it all back again, and the realization of what is lost is painful, but it may serve the purpose of impressing us with the value of what remains. For nothing can be restored. The authorities are carrying on the immense task of cleaning all this sculpture as fast as funds will allow. It is very costly work, and, in its prosecution, they deserve the most generous sympathy of all who appreciate the beauties of medieval art.

SOME MODERN JAPANESE ARTISTS HIROSHI YOSHIDA, AND THE QUESTION OF LINE

BY WILL. H. EDMUNDS

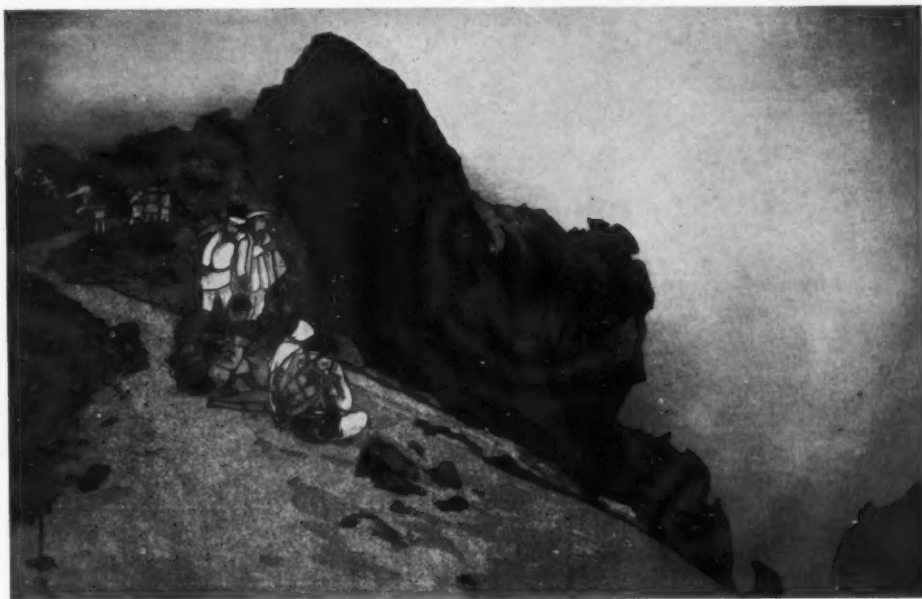


Fig. I. SANCHO TSURUGI GA MINE. "The Sword Peak at the Summit." Dated 1926.
Only 80 impressions

MANY writers on the subject of Japanese colour prints have stressed "the decline and decay" of that at one time considered "an exquisite chapter of Art," but Mr. Laurence Binyon, usually such a safe guide on such questions, has surely overdone it when he focussed the complaint into the explicit opinion that: "There is no longer the old conception of design in which the drawing was controlled by the fundamental idea of adaptability to the woodcut line," and the designers "forget to think out their designs in the terms of the woodcut." Now is this quite correct?

That there was a period during the late XIXth century when Japanese artists fell into sluggish and slipshod methods, no one can deny, brought about by the changes in the social and political life of the people during an era of extensive Europeanisation, with its growth of greedy commercialism acting upon the natural desire for souvenirs of the novelties being introduced, causing haste and cheapness in their production, but there is no more reason for assuming that such a decadence was other than temporary aberration, than in the case of other countries where much the same conditions had occurred and been lived down, and about the end of the century a renaissance set in which has produced a long line of artists whose work will bear comparison with any of the classical period on the same general principle of design to line.

The real "decline" had begun long before *Meiji* (1868), it was evident in the classical period of *Temmei* (1781-89), but it was creative power that was declining, the artists had begun to rest on a subject so limited that it was worn out before 1782 when Koryūsai died, for even he had produced at least fifty-six single sheet prints of Yoshiwara belles, all merely lay figures on which to hang new designs in garments, and even Kiyonaga, the great master of the day, had been lured into the slippery descent by adding at least ten more, produced as part of the set *Hinagata Wakana no Hatsumoyo*, all little better than fashion plates or advertisements. While artists were content to be subsidized by brothel keepers and actors, their greatest energies were thus turned to the delineation of a "newly-opened flower" of the Yoshiwara, or the resuscitation of an older favourite, and one after another all the artists followed on the same lines until the subject became objectionable and was swept away by an edict of the Government in 1842 prohibiting their production or sale. Up till this time there is no suggestion of any departure from the idea of design to line.

The result of that prohibition, which lasted till 1854, was that artists turned to landscape, birds and flowers, and historical or legendary episodes, and a resurgam of art began for which principally Hokusai and Hiroshige are lauded for having brought into *Ukiyo-e* a new source of inspiration, for it was in landscape that the door was



Fig. II. YARI GA TAKE. "The Spear Peak"
Dated 1926. Only 95 impressions

opened anew for those wonderful atmospheric effects not producible by line. Long before this however, earlier artists had experienced that the occasional elimination of line had rather improved than impaired the charm of their designs, for as far back as *Meiwa* (1764-72) both Harunobu and Koryūsai had occasionally adopted that course, especially in snow scenes, and as design to line need not necessarily include a cloison for every petal where there is a profusion of blossom, masses of colouring were introduced, leaving imagination to fill in the details. Art being progressive, the superposition of colours was introduced to multiply the shades not found in natural pigments, and line began to be supplanted by blind pressure blocks, to give the better appearance of rotundity. Still there is no complaint that these innovations were proof that artists had lost their old conception of design, and even Mr. Binyon can revel in rapture over an "unsurpassed" print by Hokusai of girls viewing Fuji on which: "the outlines of the mountain and the wrinkled waves of the sea are indicated merely by blind printed indentations of the paper; there is a faint flush of colour in the foreground with its blossom, but the bathing sense of atmosphere is what is mainly communicated." In another passage he praises a print by Kuniyoshi of Nichiren toiling up a hillside in snow, of which there are two states, by saying that the one without the

horizontal line "with the sea melting into the snow-filled sky (*sic*) is certainly to be preferred."

That "bathing sense of atmosphere," that halo of glory which crowns the work of the greatest Chinese painters, so impossible of realization in design limited to line, that was the ideal to be sought for. One can almost imagine Mr. Binyon in a previous state of existence uttering his captivating phrase as an inspiration to the artists of that day. Hiroshige was certainly inspired by it despite the fact that much of his work was very poor. Kiyochika, who did not appear in colour prints till 1876, caught the incentive and carried it out, being the first artist to give the "bathing sense" of the mystery of night, and if with Mr. Binyon "one marvels at the delicacy of atmosphere, the sensitiveness to light and weather which are communicated by such simple means" as these artists had at their command, why should it be suggested that they had been "seduced by the lures of picturesque naturalism?" and chided with "forgetting to think out their designs in the terms of the woodcut" when it is only in such parts of their designs as atmospheric effects that line is absent?; he realizes the better methods of printing, and that "by grading their colours on the blocks and thus gaining hitherto unknown effects" is an advantage, but discounts it as naturalism. After examining hundreds of prints by the moderns, such as Goyo, Hasui, Shinsui, Yoshida,



Fig. III. KAMEIDO and the SHINJI NO IKE
Dated 1927. Only 60 impressions

SOME MODERN JAPANESE ARTISTS



Fig. IV.

DŌBUTSU-EN
KIBATAN ŌMU
(A Kibatan Parrot)

Dated 1926

Only 65 impressions

Kazuma, Toyonari, Kampō, Banka, Shōen and others, one is forced to the conclusion that with but few more modifications than were indulged in by artists of the classical period, their main purpose in design is the old adaptability to, (not insistence on) line, but with a vastly wider form of expression. The efforts of some to use the processes of colour printing for the reproductions of paintings, the natural outcome of an experimental period are now seen to be errors; the garish colours sometimes used about the transitional period, often said to have been imported aniline dyes, are now known to have been native-made experimental colours, the most obnoxious, a brilliant violet having been obtained by the boiling of *Yoko* (a red) with *Airo* (a blue), thus another slur, brought about by a temporary indiscretion, fades away into a renewal of delight at the wonders achieved by the later generation.

Of these Hiroshi Yoshida is an outstanding example. He was born in Kurama, Chikugo, Kyūshū, on September 19th, 1876, the son of middle-class people having no connection with art; but while in the elementary

and secondary schools, he displayed a fine instinct and aptitude for drawing which, under the direction of his schoolmaster Mr. Hagiwara, also an artist, rapidly improved the germs of style within him, until, after an early marriage, he was taken in hand by his father-in-law Yoshida Kansaburō, an able teacher of painting in the European style in one of the middle-class schools. Later on in Kyōto he studied under Tamura Sōryū, and in Tōkyō under Kōyama Shōtarō, but as a painter he worked out something of a style of his own from the experience thus gained, and has carried off many of the first prizes not only at the annual exhibitions held under the auspices of the Government's Department of Education, but in the United States and the Paris Exposition of 1900, and has since been appointed one of the jurors for the Imperial Fine Arts Academy and a Member of the Pacific Art Association. Although primarily a painter, in 1916 Mr. Yoshida turned most of his attention to colour printing, and chiefly to obtain sketches for colour prints travelled three times around the world, at first having to borrow 400 Yen from his



Fig. V. THE SLEDGE FROM THE TŌKYŌ SERIES

relations to get a start, which he refunded out of his prizes won at Detroit in the U.S.A.

In a letter to the writer, Mr. Yoshida tells much of his own ideas and experience as to colour printing from woodcut blocks, thus : " I do the drawing myself, making the outlines as in the old black and white woodcut prints and make for myself the whole management of the printing, while the old Japanese plan was to leave it to the publishers. I often cut my own blocks, key blocks and colour blocks, or only let the cutter do such work as is easy for him because every line must be cut in the way of the brush strokes. I then do my trial prints or only let the printer do the printing while I watch, and as difficulties arise do it myself, as I am specially particular for the printing that the colours are harmonious, and as most of my prints are of my own management I have on those prints a little mark *Ji-zuri*, 'own printing.' There are so many difficulties to overcome that it is at times impossible for an artist to do all the work himself, blocks to cut, ten to fifteen, and printings from thirty to forty times, that sometimes I have to use working men as machines, and I move them. No other artist has ever done all these complicated works himself alone, and I have published more than one hundred apart from many in preparation during the time of big earthquake we got some years ago, when blocks and prints were burned. All prints are signed by my own hand, there are none printed with my name, so I can pick out false ones. Few artists since Tokugawa period have done good prints, everyone follows old masters ; but I live to make



Fig. VII. YAMA NO HANASHI. "Story Telling in the Mountains." Dated 1927. Only 95 impressions

renaissance of Japanese prints as of the best. It is my understanding that each artist must be original but quite individual, and the work must not be depended to publishers, printers, cutters or dealers. Much of the colour prints as are being done in Japan wants an orchestra of workmen, and my idea is that it shall be done by myself, and with my printing knowledge I turn to it myself, studying all kinds of failures, and try to find out things old masters did bad or have not done, before going out to talk about printing with English-speaking people in Japan or America or Europe, or holding receptions of print-makers of English or American in my studio and letting them study mine if they like."



Fig. VI. NIGWATSUDŌ "The Second Mouth Hall" Dated 1926. Only 50 impressions

This letter is quoted as being a fair expression of the artist's aims and methods, and a careful examination of his productions will convince most collectors that he has not forgotten to think out his designs "in the terms of the woodcut." Of 138 single sheet prints which he has published, 6 are of American Views, 11 European, 18 of Japanese Mountains, 9 of the Inland Sea, 10 of Fujiyama, 14 Views of Tōkyō, 4 Zoological, 9 of Rivers and Seas, 24 Miscellaneous Views of "Passing World" objects, and a number of medium and small size prints of European and Japanese scenes. From such a large assortment the following but poorly represent his genius, but may be taken as likeable examples.

For the loan of these specimens we must thank Mr. T. B. Blow of Welwyn, who possesses many of the finest of this living artist.

THE SCULPTURED SHIPS ON TIVERTON CHURCH

BY THE LATE BRIAN C. CLAYTON

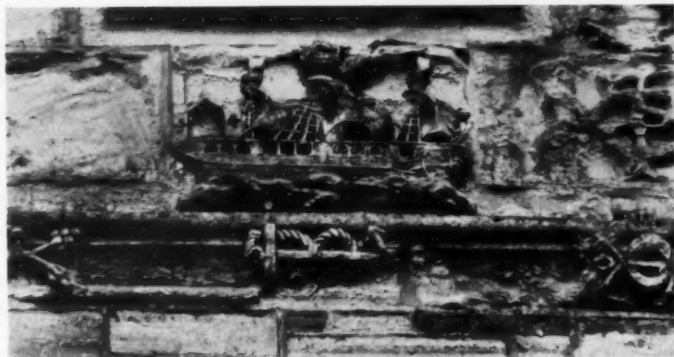


Fig. I. A LARGE THREE-MASTED SAILING GALLEY ON PARAPET WALL OF CHANCEL

AMONG the more unusual subjects chosen to decorate ecclesiastical buildings during the mediæval period the ship sculptures of Tiverton Church (Devon) are of much interest and well repay a close examination on account of the care which has been taken to depict the various minor details of vessels of the time, as may be seen from the accompanying illustrations.

As it now stands, Tiverton Church owes much to the benefactions of John Greenway, a native of the place, who, like Whittington, seems to have carved out for himself a successful career in the City of London, having entered the wool trade and become a prominent member of the Merchant Venturers and the Drapers' Company. On achieving prosperity he seems to have

turned his attention to the embellishment of the town of his birth, and to have decided to rebuild the whole of the south aisle of the parish church, including the provision of a new south porch and a large chapel, which he doubtless intended as a chantry for his family. The work seems to have been completed in 1517, and is a most interesting specimen of the final phase of English Gothic.

The outer wall surface of Greenway's building is profusely decorated with sculptures, including a series of New Testament scenes as well as numerous objects connected with a merchant's business such as ships, pack horses, woolpacks, merchant marks, etc. All are highly interesting, but limitations of time and materials made it necessary to restrict the scope of the present

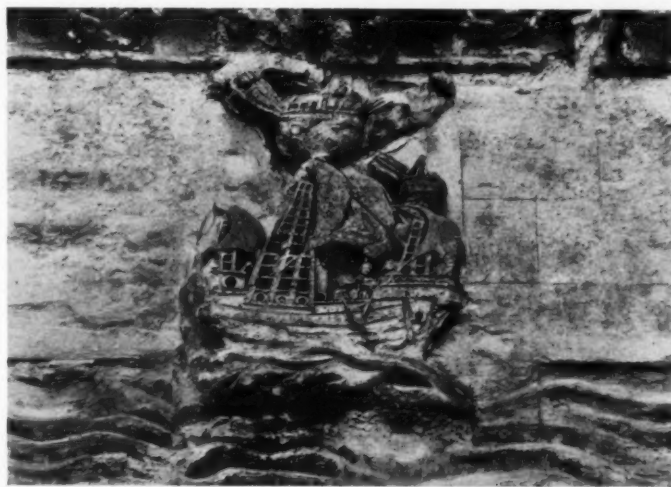


Fig. VI. SHIP IN SOUTH CHAPEL OF TIVERTON CHURCH



Fig. IV. SHIP ON WEST WALL OF NAVE, TIVERTON CHURCH



Fig. VII. SHIP IN PORCH BUTTRESS, TIVERTON CHURCH



Fig. V. SHIP ON THE SOUTH PORCH OF TIVERTON CHURCH



Fig. III. SHIP FROM THE EAST END OF GREENWAY CHAPEL, TIVERTON

THE SCULPTURED SHIPS ON TIVERTON CHURCH

series of illustrations to the ship sculpture, of which the number is considerable, comprising representations of several galleys and a number of examples of the three-masted ships of the period. The carvings are all executed in Beer stone, a material popular in the West Country both on account of the ease with which it could be carved into fine detail and of the facilities for transport by water afforded by the locality of the quarries. Unfortunately, the lapse of centuries has proved that this stone does not weather well, and in consequence at the present time many of the sculptures, particularly those in the more exposed positions, are very badly worn, so that in selecting the best specimens to photograph it was necessary to be guided mainly by the state of preservation of the details.

To turn to a consideration of the actual illustrations: Fig. I, carved on the parapet wall of the chancel, shows a large three-masted sailing galley in full sail. The vessel appears to be double-decked, with three guns visible amidships on the main deck. Each of the masts is equipped with a crow's-nest or fighting top, and from the main mast flies a pennant bearing a plain cross. At the stern is a large erection, the nature of which is not very clear; while at the bow may be seen a figure, apparently one of the crew.

Fig. II, from the wall of the south chapel, is another large three-masted sailing galley but of a different type showing seven sweeps worked by galley slaves from what appears to be a sort of outrigger slung from the upper deck by three heavy chains; while the visible armament comprises four guns spaced out along the main deck, with attendant gunners standing beside them. On the sails Maltese crosses are clearly visible, so that this is presumably intended for a war galley of the Knights of S. John. Unfortunately, the carving has

suffered considerably, the after part of the vessel and the mast heads being broken away.

Fig. III, from the east end of the Greenway chapel, is a three-masted ship lying at anchor with its sails furled and the crew, armed with halberds, manning the deck. At the head of the main mast is a fighting top containing two bundles of javelins such as were kept in readiness for hurling at the enemy in time of action. On the deck are a number of guns, both small and large; while the three S. George's cross flags and the pennant leave no doubt as to the vessel's nationality. In the upper part of the panel is the monogram "I G," possibly indicating that the vessel belongs to Greenway himself.

Fig. IV, from the west wall of the nave, and Fig. V, from the south porch, are also three-masted vessels but with the addition of a small sail at the stern. Both carry English flags and are shown with the sails furled; neither, however, appear to mount so many guns as that in Fig. III, and are possibly smaller vessels.

The last two illustrations show similar three-masters in full sail.

Fig. VI from the Greenway chapel, has suffered rather severely, but the javelins are very prominent in the fighting top; while Fig. VII from the porch, has also a look-out man at the forward masthead. In this latter case there appear to be traces of an "I G" monogram at the head of the panel.

In conclusion it might be mentioned that the neighbouring church of Cullompton has also a display of sculptured ships, but their state of preservation is less good and the details are difficult to make out. For much of the information given above the writer is indebted to the paper on the subject of Tiverton Church by Miss E. K. Prideaux, published in the *Archaeological Journal* in 1918.

We regret to say that our esteemed contributor Mr. Brian C. Clayton died a few days after completing the above article. Mr. Clayton was the youngest son of the late Admiral Clayton, of Wyelands, near Ross, Herefordshire, and was educated at Marlborough and King's College, London, and during the war attained the rank of Major.—EDITOR.

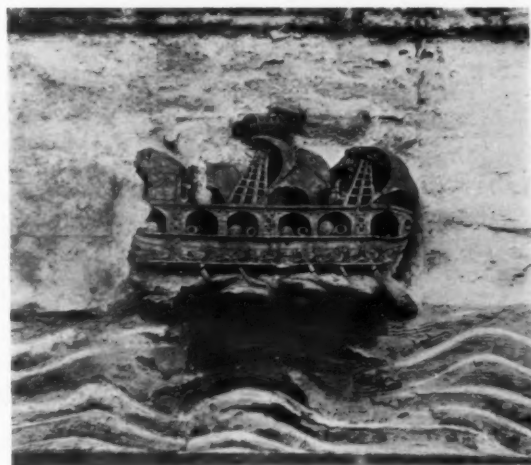


Fig. II. A THREE-MASTED SAILING GALLEY IN WALL OF SOUTH CHAPEL, SHOWING SWEEPS WORKED BY GALLEY SLAVES

Tiverton Church, Devon

BOOK REVIEWS

THE STORY OF ART. By R. H. WILENSKI. 7s. 6d. net.

ERIC GILL, MONEY AND MORALS. With nine illustrations by DENIS TEGETMEIER. (Faber & Faber.) 6s. net.

Whether Mr. Wilenski has performed a useful task with this new book of his or not depends unfortunately not so much on the book as on its readers. Mr. Wilenski's style or manner or attitude of mind seems to make some people very angry, so that the present reviewer has half a mind to write a book on "The Study of Mr. Wilenski." In such a book he would endeavour to show that Mr. Wilenski is a creative critic, or as he himself would call it, "a producing student of art comment," whose occasional indiscretions, if such, are only due to his enthusiastic creativeness. He regards mere repetition of opinions previously uttered by others whether in pictures or print, as of no value, as indeed they are not; he regards students of objective facts, *i.e.*, art historians, archivists, chemists, of some value provided they will stick to their particular lasts; he gives the lay person his full dues provided the lay person will not pretend to figure as a student and thus possibly to impede the progress of the creative artist. But Mr. Wilenski has nevertheless an academic mind and therefore believes not only in the supremacy of what he calls "The producing students and art comment," but also in the possibility of academically trained art critics. Of this training he says: "The art critic has to be trained to think, to follow philosophic and psychological concepts, and to observe and to assess without assembling his experience to a personal satisfaction; he has to be helped to choose certain types of art for the application of his function; to acquire dexterity with certain tools and materials, and to acquire the maximum of contact with living artists and their environment and the widest possible acquaintance with the objects produced by artists of his chosen types, in the present and the past." And this should finally enable the student to take "The Art Critical Degree."

It will be seen that Mr. Wilenski is the embodiment of Academicism, which would even award a History of Art Comment Degree, "for useful grouping and verifiable presentation of the material selected, and for abstention from the making of comments or assessments."

Mr. Wilenski does not explain how one can "assess without assembling experience to a personal satisfaction" or "group" and "present" material without implicit comment.

Mr. Wilenski is a protagonist of *culture* as distinct from *civilization*; his "Study of Art" therefore continues the tradition which treats Art as a concept rather than as an action. One need not necessarily agree with this view to concede that this book was eminently worth writing and is equally eminently worth reading.

The greatest imaginable contrast to Mr. Wilenski's "The Study of Art" is Mr. Eric Gill's "Money and Morals," a book in which a practising artist seeks to reform a practising world. He is a critic of action rather than of thought.

Mr. Gill is very dissatisfied with the present state of the world—as who is not? And so he follows the

common practice of looking for scapegoats. The book consists of two lectures, "Money and Morals" and "Men and Things," and an article, first printed in "Blackfriars," called "The Politics of Industrialism." The scapegoat in "Money and Morals" is the banker; in "The Politics of Industrialism" it is the business man; "Men and Things" deals with sculpture and not with scapegoats; it is therefore far the best of the three. Art is his own subject and what he says carries both weight and conviction. Here his arguments rest unmistakably on the foundation: "Artists are the men who make things." Even here, however, his many prejudices make him assert: "Scientists can only pull things to pieces like children, babies, with a new toy." Mr. Gill, we believe, wears spectacles, which help him to piece things together, a fact which alone should be sufficient to prove to him that scientists can do, and do do, other things besides pulling "toys" to pieces.

His anger with the bankers and the business men similarly leads him into many dangerous half truths, and in fact one is driven to the conclusion that his whole outlook is coloured by his prejudices. "Christian morals," he says, for instance, "cannot permanently flourish in the same bed with a life contrary to nature." But Christian morals, in fact all morality, is "contrary to nature," and his own church tells him that we must overcome "nature." The whole meaning of humanity, the whole idea of God is based on this conception of overcoming nature. And so again, when he says: "Machinery exists to make the thing called profits," he is stating a dangerous half truth. It may be true that machinery could not exist if men made no profit out of them; but it is at least equally true that those men could themselves not exist if machinery did not produce things which mankind wishes to use. And when he quotes, with approval: "What Father Drinkwater said, I say again: 'The economic problem fills the whole sky, nothing, nothing, nothing can be done until that problem has been dealt with'"; he seems unaware of the fact that that problem has always "filled the whole sky"—in the last analysis. It was the "economic problem" which brought Christ to the Cross and Judas to the Tree on which he hanged himself. It is the economic problem which not only put the proletariat on the dole but Dictators into the saddle. And, incidentally, a proletarian is not, as he says, "a person who owns nothing but his labour power"; he is *first of all* a person who has begotten children, and who is of use to the State or the community in virtue of this fact only—but that use is considerable, especially for war.

I am afraid one must not look too closely into Mr. Gill's theories of life or into his logic as a reformer. His "Money and Morals" is a diatribe against "bankers and money-lenders," and yet he tells us: that the system of issuing currency by private companies for their own profit can no longer be tolerated. "Not because the banks do not render good service and render it honestly, but because . . ." Well, it does not matter why, what matters is that according to Mr. Gill the evil consequences—"and of course their profits are pure usury" in his words—do not count so long as the last

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is shared by the people. He says "We may note in passing that if it (currency) were so controlled (by the Treasury and Parliament) there would be no need for any other taxation whatever." That is to say we should all be living on usury.

"Are we clear then in our minds as to the nature and function of money?" he asks. Are we? I wonder.

Mr. Tegetmeier's illustrations are delightful, and so is the type in which the book is printed, but the frayed edge of the "face" and the quite superfluous repetition of marginal headlines, such as "Politics of Ind" are an "arty" affectation, and a title-page which mixes itself up with the contents page is worse.

ENGLISH DECORATIVE FABRICS OF THE XVIIth TO XVIIIth CENTURIES. By A. F. KENDRICK, formerly Keeper, Department of Textiles, Victoria and Albert Museum. F. Lewis (Publishers) Ltd. 30s. net.

This well produced book is uniform in appearance with the same publishers' "History of British Carpets," by Mr. C. E. C. Tattersall. Mr. Kendrick, formerly likewise of the Department of Textiles in the Victoria and Albert Museum, discusses his subject with the authoritativeness one would expect, dealing with embroideries, carpets, "Turkey work" and tapestries from the XVIIth to the XVIIIth centuries. The book is of special interest, of course, to students of textiles, but both text and illustrations provide entertainment for all who care about design in general and the story of its migrations and metamorphoses. They will find, too, that the value of the designs shifts occasionally from the professional to the amateur, and that the professional, when he left the authentic inspiration of oriental patterns, frequently failed in spite of unquestionable technical excellence. For example, the beautiful pile carpet of 1585 (Plate XIII) belonging to the Duke of Buccleuch is a perfect example of the proper "digestion" of the Eastern principles of design for Western purposes, whilst the "superlative excellence" of the XVIIIth century tapestry in the Victoria and Albert Museum (Plate XXXIX), with the three-dimensional quality of the design, demonstrates what we to-day would incline to call the misuse of the medium. On the other hand, the "amateurish" efforts of the embroiderers or embroideresses in the early XVIIth century hanging (Plate XXIII) and panel (Plate XXV) have that authentic quality of appeal—possibly inspired by earlier engravings—which endears the earlier mediæval artists to us.

Mr. Kendrick's text is helpful even to the general reader, explaining as it does the changes of taste and style illustrated by telling references. Who, for instance, would believe it possible that the beautiful embroidered hanging of the second half of the XVIIth century, now in the Victoria and Albert Museum (Plate XXXI), had to be rescued from layers of wall paper which concealed it on the wall of a room in Hatton Garden; yet such is the fact.

H. F.

STROLLING THROUGH SCOTLAND. By W. S. PERCY Collins. 7s. 6d. net.

The author lets us know that he is by profession an actor, to which he adds the arts of the pen and the brush. A very readable and enjoyable book is the result.

From the first page, where Edinburgh is described as "the most beautiful city in the world," Scotland here is not the land of the mountains and lakes but of towns, villages, bridges, halls, and castles. In fact, it is what the Scots have made it with their hands. There is a great interest in the homely, simple centres such as Kirriemuir—the original Thrums—Scott, Carlyle and Burns diffuse themselves over a good part of Scotland and have their share in the book. The architecture often reflects an earlier period of the liaison with France; the Scottish baronial hall brings to mind the French château.

W. L. H.

THE NATIONAL AND TATE GALLERIES. By R. N. D. WILSON. 100 Plates in Colour. (London: Nelson). 12s. 6d. net.

The appearance of this beautiful book is in every respect most gratifying. The great winter exhibitions at Burlington House have created a demand for such books, and the perfect machinery now available in this country enables the publishers to meet the growing interest in art by supplying a well-bound, well-printed, magnificently illustrated book at a price to suit the pocket of the ordinary picture lover. The inclusion of the Tate Gallery enables the author to carry the history of art from the early Margaritone on Plate I right through to the Seurat, Gauguin and Van Gogh that conclude the volume. Mr. Wilson provides an introduction, a biographical index and a page of notes on each of the hundred colour plates. He wisely breaks away from the usual course of serving up the old familiar stories and the bare facts of the artists' lives that can be found in any dictionary of biography. His introduction deserves its name, and, though necessarily short, it contains a great deal of informative matter. In the notes on the pictures he manages to convey his own impressions of the artists and their work in a very attractive way.

The choice of the plates is admirable. It is not easy to select illustrations that are not hackneyed and that are at the same time representative of the artists. This has been done here. Modern photography and colour printing have reached such a pitch of perfection that even people who cannot visit the galleries can now get a really good idea of the paintings. Botticelli's "Nativity" is a painting which comes out to great advantage in the reproduction.

A CATALOGUE OF RARE BOOKS

Messrs. Myers & Co., of 102, New Bond Street, have just issued their three-hundredth catalogue "comprising some 300 items of very rare books, illuminated and other manuscripts, historical documents, autograph letters, etc., all reasonably priced." It is no mere "puff" to say that, like the menu of an excellent *cuisine*, many of the items will make the collectors' mouths water, figuratively speaking. We will only mention the following numbers, which had that effect on ourselves, leaving those interested to apply for the catalogue and find out what they are: Early English Printing 49, Tudor MSS. 118, 195, 400, English Illustrators 75, Autographs 80 and 294. These are personal preferences which others no doubt would vary.

C. K. J.

NOTES OF THE MONTH

PROFESSOR ROGER FRY

The death, on September 9th, of Roger Fry, due to an accident and seeming, therefore, the less inevitable, is a great loss to that international society to which all interested in art belong. No one did more than he to keep the subject ever new and exciting, no one had more enthusiastic followers or more convinced opponents. Roger Fry died as the Slade Professor of Fine Art at Cambridge, and though he was also known as a painter, a critic, and as an expert on Old Masters, particularly of the Italian School, his most important work was the organisation of two exhibitions at the Grafton Galleries, in 1911 and 1913, devoted to a group of French artists, and the propaganda he undertook for this group to which he had given the name "Post-Impressionist." The name, intended by him to be understood only in the chronological sense and not as that of a homogeneous body, was quickly adopted by journalists, writers and the general public as a kind of opprobrious epithet, characterizing all those painters who "outraged" art. There is no question that these exhibitions and even more Roger Fry's championing propaganda, had a tremendous influence on the development of design, both in respect of technique and function in this country. Roger Fry's mind, which combined the enthusiasm of an artist with the dialectics of school men stimulated belief and opposition in at least equal measure. Having put the cart of art before the horse of subject, he used his splendid literary gifts to prove that the horse was an outworn superfluity, and that the cart was really a motor car fitted with an internal combustion engine needing only the spirit of æsthetic sensibility to set it going. It is probable that this doctrine did a great amount of harm especially to budding painters; but the harm is outweighed by the good it did in other respects. Roger Fry more than anyone else in England, opened the eyes of his own and the younger generation to the fact that there are other modes of æsthetic expression than the imitation of the Hellenistic Romans; and though he credited children primitives and savages with an æsthetic consciousness which they probably never possessed, he at all events opened our eyes to æsthetical values, whether consciously created or not, to which most of us would otherwise have remained blind. It is for this that even those who could not see eye to eye with him join with the unqualified admirers of his teaching in profound regret and sorrow.

H. F.

MODERN CHURCH DECORATION AT ASHMORE

The last few hundred years have added little to our church interiors that is beautiful and a lot that is unpleasant, from vulgar Caroline monuments to present-day war memorials. This is generally recognised, but dissatisfaction with the present state of affairs is seldom backed with sufficient courage and intelligence to break away from the established rut of ecclesiastical art. A definite break, however, has been made in the case of a little church at Ashmore, in Dorset, where John Skeaping has just completed a series of stone carvings on the corbels of the roof trusses and arches.



CARVED DECORATION AT ASHMORE
By John Skeaping

Mr. Skeaping's work has a simplicity of line and mass that accords well with a church interior. Most of the carvings are scenes from the "Cranbourne Chase," the famous hunting forest which is now almost entirely broken up. Ashmore was one of the chief villages of the forest, her history and prosperity were both closely



CARVED DECORATION AT ASHMORE
By John Skeaping

NOTES OF THE MONTH

connected with it, so that these secular scenes are not out of place in the church.

The church itself was a typical nineteenth century product with marble pillars and no good features. The present scheme of redecoration included removing the marble and substituting a simple and dignified stone chancel arch for the ill-proportioned one which was there before. Mr. Marshall Sisson was in charge of these alterations. The roof is still a little unsightly, perhaps a coat of whitewash in the mediæval manner would make it less obtrusive, and there are other details which need attention, but altogether a great improvement has been effected, and the church now has a pleasant dignity which was completely lacking before.

To return to Skeaping's carvings; some of the "Cranbourne Chase" series are formalized designs of birds and trees and others are actual scenes of hunting in the forest; St. Nicholas, the patron saint of the church, is represented in accordance with legend, as the prow of a ship. Another work of great interest for the vitality it preserves in spite of a restrained formality of execution, is a female head over the pulpit. Everything is well up to Mr. Skeaping's standard except perhaps a relief of a squirrel in the nave which, apart from its unsuitability, lacks interest in composition.

G. L. C.

MARK GERTLER EXHIBITION AT THE LEICESTER GALLERIES

At the time of going to press this exhibition was not yet opened, but from the paintings I was able to see I gather that Mr. Gertler is passing through a phase of indecision. His merits seemed to lie hitherto principally in qualities of colour harmony and rhythmic pattern.



LORD DERWENT

By Mark Gertler



PORTRAIT OF A GIRL

By Mark Gertler

Of this certainty a still life called "Chromatic Fantasy" gives strong evidence. Similarly, the still life with the Benin Bronze head, with rather stronger contrasts of colour, still fits into this category, as does another with a golden pheasant. The studies of nude women, some over life size and with a Greek cast of features, in the manner of Picasso, but with an unpleasant brick colour, leave one in doubt what his present aims are.

THE "NEW GROUP" AT THE CONNELL GALLERIES

The "New Group" consists of ten painters, namely, Messrs. E. A. Sallis Benney, John Cole, Robert Greenham, Adrian Hill, Hesketh Hubbard, Loxton Knight, and Mesdames Sylvia Gosse, Helen Stuart Weir, Dorothea Sharp and Marjory Whittington. The pleasant surprise in this show was to see Miss Gosse coming back to pure painting and quite new subjects—yachts sailing and at anchor. One recognizes her touch still, but these pictures of mildly stirring waters and light woven into pleasant pattern are just good painting. "Have-a-Ride passing *Endeavour*" seems to me the most original composition, though "The Jolly Roger in Home Waters" may have a wider appeal. But what precisely she was "driving at" in the picture of a child and a woman on a sunny beach, called "Le Treport," I do not quite know; it seems to me so much more superficial. Miss Sharp is her usual engaging self in her scenes of children in sunlight. The group of pictures, Townscapes, by Mr. Hesketh Hubbard, seems to me the best things he has done. His tendency has been always to suggest in his oil painting his pre-occupation with colour prints. Here he has got away from the irrelevant association. "Neville's Court, Trinity, Cambridge," and "Peterhouse, Cambridge," are particularly attractive in the quiet dignity. Mr. Adrian Hill, who handles his medium with greater *gusto*, is likewise well represented in several landscapes, notably "At Plymouth" and "The Watermill, Leacock." Mr. John Cole has an individual manner of handling oil paint in a curiously "floating" technique which inclines occasionally to flimsiness, but "Old David's Bookshop, Cambridge," is more "solid," and perhaps his best here. One wishes that Mr. Loxton Knight would get rid of the irrelevant penline contours in his oil colours. His method degrades his paintings to designs for posters.

Miss Whittington has evidently been under the influence of Mr. Hubbard—she cultivates a certain decorative flatness. Her "Quay Stores, Lymington," is interesting on account of the crowd that peoples the scene. Mr. Robert Greenham's technical accomplishment is exasperating when he deals with the human element, which, as handled by him, always seems to approach the poster. For that reason I prefer his landscapes, from which that feeling is absent.

SUMMER EXHIBITION AT THE REDFERN GALLERY.

This exhibition will have remained pleasantly in the mind of those who saw it, particularly on account of two paintings by Mr. Richard Eurich, "Lulworth Cove" and "The Madeleine Tristan," the former a scene in which the geological formation of the cliffs gives the artist an unusually happy opportunity for weaving a pattern with, so to speak, figures embroidered upon it; the latter another good strip subject distinguished by a light but reticent colour scheme and rhythmic design. Mr. Ethelbert White, an expert in pattern making out of landscape subjects, was especially successful in his "Rolling Hills, Sussex" which suggested the movement indicated in a warm colour scheme. Mr. Paul Nash's "Sussex Landscape" was a cool but also convincing design got out of not dissimilar motifs. Mr. Matthew Smith's landscapes on the other hand were unconvincing, at least to my mind, mainly because the artist seemed to have sacrificed too much to colour, and this not of a very decided kind in respect of arrangement. The late Christopher Wood's "The Calvary, Brittany" has now an interest that is perhaps even more pathetic than sympathetic. Miss Sine Mackinnon's "Street Scene" has a psychological effect not totally dissimilar to the art of Christopher Wood. Mr. Sickert's "Study" reminded one that he and Mr. James Pryde belong to the same generation; it belonged in this environment to a different world, which knew nothing of Cézanne. Amongst the water-colours and drawings which included several things seen before, a tinted drawing of a "Sower" who looked like a carving in stone, and a strong sanguine drawing of a head were particularly worth noting, and amongst the sculptures one was glad to see again some of Mr. Epstein's bronzes.

PAINTINGS BY "VASSILIEFF" AT THE WERTHEIM GALLERY

I gather from "VASSILIEFF'S" exhibition, in the new and pleasant premises of the Wertheim Gallery, at 8, Burlington Gardens, that he is a Russian, and that he is one of those happy temperaments who "take to painting." I do not precisely gather from the inspection of his water-colours that, so to speak, painting has taken to him, and there is just this tiresome fact that, somehow, the affection must be mutual. To be more precise in my criticism, this painter is manifestly excited by things he sees, such as "Slums," or "Street Musicians," or "Card-players," or "Wayside Chat" in an African village, and that his excitement in the human scene is stimulated by colour. But that is not, after all, quite enough to make a work of art; the additional requirements being a capacity to draw and to organize both colour and draughtsmanship into a rhythmic unity. I

find any approach to these requirements only in the narrow street scene called "Bar Inferno," which accordingly is the best thing in the show. H. F.

THE LEGER GALLERIES, BOND STREET

Our illustration below is from an exhibition by Mr. Trevor Tennant, which opens at the Leger Galleries on October 3rd. The exhibition consists of sculptures as well as water-colours.



A CATALOGUE FOR BOOK-LOVERS.

We have received from Messrs. J. Kyrle Fletcher, Ltd., of Newport, Monmouthshire, a copy of their forty-third catalogue of rare and beautiful books, MSS., maps and engravings.

A glance at this small booklet inevitably leads one on to a complete study of its fascinating pages. One item of particular interest is "Poetical Sketches of Scarborough," with twenty-one coloured engravings from sketches by J. Green and etched by Thomas Rowlandson. Another is the works of Sir Thomas Browne published in 1686, also a first edition of Browning's "Men and Women" in two volumes, and a first edition of Dickens's "The Posthumous Papers of the Pickwick Club," 1837. The book contains valuable particulars of over 100 items of absorbing interest to collectors.

THE COURTAULD INSTITUTE, 20, PORTMAN SQUARE, W.1

During the months of October and November a course of six lectures on "Ur and the Development of Sumerian Art" will be delivered by Mr. C. Leonard Woolley, M.A.

The following are the dates and subject of each lecture:

LECTURE 1, Monday, October 29th.—The cultural periods of early Mesopotamia. The beginnings of art. The pottery and figurines of al 'Ubaid. The architecture of the Erech period. LECTURE 2, Friday, November 2nd.—Jemdet Nasr. The pottery developments. Carving in stone. LECTURE 3, Monday, November 5th.—The "Plano-convex" age. The Royal Cemetery of Ur; metal-work, inlay, etc., architecture. LECTURE 4, Friday, November 9th.—The "Plano-convex" age and Sargon of Akkad. The development of sculpture in stone.

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LECTURE 5, Monday, November 12th.—Gudea and the Third Dynasty of Ur. Architecture and sculpture. LECTURE 6, Friday, November 16th.—The development of the cylinder seal. Summary.

Admission is by ticket only. Six lectures £1. Single lectures 4s. Those who attended the previous lectures by Mr. Woolley on this fascinating subject will be interested to make a note of this new series.

THE UGLY DUCHESS BY QUENTIN MATSYS

The gift of beauty is every woman's ideal and every man's quest. It is the dream and motive of all painters and poets. We think of the face that launched a thousand ships. A pageant of lovely women parades before our eyes, the legendary goddesses, and those women whom the facts of history and the genius of painters have made almost tangibly adorable. Unhappy fate, we feel, to be born ugly, to possess a face that repels or leaves unmoved the senses of the spectator. And yet, what is physical beauty but a fashion or convention, susceptible of change, fluctuating with the moods of culture and the tempo of a civilization? In our time we have seen the Greek ideal assailed. We have seen praised the heavy, plebeian realism of Renoir, the primitives of Gauguin, the quadrilaterals of the Cubists. A sophist might argue that feminine beauty is a matter of personality, the quality of being different, the luck of being unique.

On this basis the famous Ugly Duchess has a certain grotesque and fascinating beauty. She is a caricature, a freak of humanity, and draws our interest as does some outrageous exhibit in a fair booth. And it was probably this sinister power, as much as her astounding adventures in passion, that made her a figure of vital concern to her contemporaries, a subject for scandal, fear and speculation.

Even the artists could not resist her influence. She must have been known in paintings, for Leonardo, a man of insatiable curiosity in every manifestation of natural form, was attracted, and a drawing of the Ugly Duchess in the Royal Gallery at Windsor has been attributed to him. But the great picture of her was painted by Quentin Matsys, and whether Leonardo copied from him or vice-versa it is now impossible to prove. Suffice it to say that the Flemish painter's work is not only a strange document of abnormal physical facts, but a picture of precious beauty in colour and detail. From the minute design on the head-dress to the jewels which the woman wears, to the right hand in its curiously acquisitive pose, there is not an inch of this work that is not painted with that concentration for which the Flemish School is particularly renowned. Quentin Matsys, who flourished at the end of the XVth century and the beginning of the XVIth was, of course, the link between the Van Eycks and the more popular painters of the XVIIth. He was a religious painter of intense fervour, but his few portraits reveal him to be a master of character and realism. The "Ugly Duchess," for its style of drawing, colour and method of painting, which makes for permanence, is surely among the few most wonderful portraits ever painted. This version of a woman who is supposed to be Duchess Margaret of Carinthia and Tyrol is on a panel, and exists to-day in the possession of Mr. Hugh Blaker in much the same condition as it did when it left Quentin Matsys' studio about 400 years ago.

ADRIAN BURY.

THE NATIONAL ART-COLLECTIONS FUND

At the sale in June of the Collection of the late Lord Faringdon, two pictures were purchased by the National Art-Collections Fund. These have been presented to, and are now on exhibition at, the Dunedin Art Gallery, New Zealand.

"The Eve of Peace," by G. F. Watts, O.M., R.A., depicts a warrior in armour, with his head bowed. Mrs. Watts, in her "Life of Watts," states that the figure is a self-portrait of the artist. It was mentioned in the letter to Mr. C. H. Rickards, dated May 10th, 1876, where Mr. Watts says "I have been working upon the picture of a Knight (my own portrait), have repainted the hand and in other respects improved it."

"Spes," an allegorical figure, by Sir Edward Burne-Jones, which is signed and dated 1871, is one of two water-colours by this artist which have recently been copied for stained glass windows presented to the little church belonging to, and situated in the grounds of, Hotel Cristina, Algeciras, the foundation of which church was laid in the early 'nineties by the late Lady Faringdon.

UNIVERSITY EXTENSION LECTURES ON ART

The student of Architecture or Painting will find much to interest him in the programme of University Extension lectures which has just been issued by the University of London, South Kensington. These lectures are given in many parts of London and the suburbs, and are held at times convenient to those engaged in day-time occupations. Sir Banister Fletcher, a past President of the Royal Institute of British Architects, will deliver at the Central School of Arts and Crafts, twenty-four illustrated lectures on the history of Renaissance and Modern Architecture, tracing the development of architecture in Italy, Germany, Belgium, Holland, Spain and England since 1400. A course of twenty-four lantern-lectures on English and French Painting will be given by Mr. Charles Johnson; Mr. Hesketh Hubbard will lecture on the History of Art and the Decorative Crafts in England from 1485 to the present day; while other lecturers in this section are Miss Mary Chamot (Modern Art), Mr. Frederick Towndrow (Ideal Homes), and Mr. Stewart Dick (Flemish, German and Dutch Painting).

OUR FRONTISPIECE

LADY WITH A FAN by Franz Hals (1580-1666). This serenely beautiful Portrait is one of the fine works in The National Gallery by the great Dutch Master Franz Hals whose pictures in the Town Hall of Haarlem are world famous.

This canvas 31½ ins. by 23 in. was formerly in the Salting Collection and was bequeathed to the National Gallery in 1910.

THE APOLLO STAND
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BY W. G. MENZIES

JAMES SAYER.
By John Zoffany



At Messrs. Sotheby's
July 31st, 1934

THE end of the art season this year was carried on to the third week in August, when SOTHEBY'S sold on the premises the contents of Ewhurst Park, the seat of the late Duke of Wellington. There were, too, several important pictures sold in the last week in July, which lack of space prevented my recording in the last number.

PICTURES

On July 25th SOTHEBY'S sold a miscellaneous collection of pictures and drawings, which in realizing £2,119, produced as much as could be expected. The majority of the 213 lots went for under £30 apiece, but there are two items which should be recorded. The chief of these was a work attributed to Lucas Cranach the elder, a Religious Allegory with various biblical and symbolical scenes in allegorical sequence, 25½ in. by 27½ in., which made £330, while £185 was given for a painting of Christ carrying the Cross, 32 in. by 22½ in., catalogued as of the Flemish School, circa 1500.

Of moderate importance too, was a sale of modern pictures and drawings, held at CHRISTIE'S on July 27th, when a total of £2,896 was realized. The items were from various sources, and for the most part made very moderate prices. Several works of minor interest by Constable made sums ranging from 80 gs. to 200 gs., the latter price being paid for "Dedham from the Stour Valley," 13½ in. by 19½ in. A painting by Sam Palmer, "A Harvest Field," 25 in. by 39 in., exhibited at Manchester in 1887, went for 170 gs., and a Jan van Goyen River Scene, signed and dated 1625, 21 in. by 32½ in., sold for 75 gs.

The persistent popularity of that fine painter of portraits and conversation pieces, John Zoffany, was evinced at SOTHEBY'S on July 31st, when two of his works produced £2,000 between them. In the boom period two of Zoffany's paintings made 7,000 gs. apiece, but strangely enough, no work by him attained four figures until 1926, when his portrait of R. H. A. Bennett sold for 1,850 gs.

The two pictures sold at SOTHEBY'S were the property of Miss Sayer, her great-great grandfather being depicted in one of them. The chief was a portrait of James Sayer at the age of thirteen, standing in a landscape by a stream, taking a fish off a hook, measuring 35 in. by 27 in. James Sayer was the son of Robert Sayer, the print seller. This picture, which was engraved in mezzotint by R. Houston and published by Robert Sayer in 1722, was well sold at £1,020. The other work, a portrait group of three members of the Sayer Family, 41 in. by 50 in., Mr. and Mrs. Robert Sayer and Mr. Sayer, Junior, seated in a landscape, made £980. Both these pictures are recorded and illustrated in Lady Victoria Manners' life of the artist. These two works were the feature of the sale, the remaining items with one exception failing to realize £50 apiece. The day's total amounted to £2,762 19s.

CHRISTIE'S last picture sale of the season, which produced just under £3,000 and consisted of 235 lots, contained practically nothing of importance, only two lots attaining three figures. These were a small work by J. S. Cotman, "On the River Wharf," 11 in. by 17½ in., which made 155 gs., and "A Scene in Cairo," 23½ in. by 17 in., by L. Deutsch, 1885, for which 114 gs. was given.

ART IN THE SALEROOM

At a three days' sale of the contents of The Priory, Windermere, held by Messrs. KNIGHT, FRANK & RUTLEY, in conjunction with Mr. JOHN NICHOLSON, on July 26th, the following prices were realized:

Birket Foster: "Returning from Market," 165 gs.; "Preparing for Market," 160 gs.; "At the Top of the Hill," 135 gs. David Cox: "Ancient Carthage," 95 gs.; "George IV Embarking for Scotland at Greenwich," 75 gs.

FURNITURE, CHINA AND ART OBJECTS.

Two sales of miscellaneous art objects were held by SOTHEY'S on August 1st and 2nd respectively, the first sale totalling £2,536 and the other £1,453.

In the first sale the chief prices were provided by foreign silver, the property of Dr. R. Lachs, though a high price was paid for a fine silver-gilt Foxhead drinking cup on stand, 1787, 13 oz. 16 dwt. This cup, which was the property of Lieut.-Col. Hayes, sold for £150.

Dr. Lachs's silver included a pair of silver-gilt candelabra by Andreas Friedrich Stamler, Augsburg, 1750, 173 oz. 15 dwt., £110; a silver-gilt toilet service of twenty-six pieces, by Albrecht Bieri, Augsburg, 1720, 112 oz. 15 dwt., £135; and a pair of Louis XV sauce boats, Paris, circa 1740, 47 oz. 8 dwt., with the arms of a prince of the house of Saxony, £240.

In the other sale the outstanding item was a fine walnut long-case clock, by Thomas Tompion, 7 ft. 6 in. high, which sold for £250.

A curious lot was a scold's bridle or brank, similar to the example sold at the Redfern sale at the same rooms last June, which realized £52.

In a book sale at SOTHEY'S on July 31st, a series of drawings by Charles Green, illustrating novels by Charles Dickens, was offered, the fourteen drawings producing £121 15s. The chief was one showing Mr. Pickwick addressing the members of the

Pickwick Club, which went for £30. The remainder with two exceptions made under £10 apiece.

THE EWHURST PARK SALE

There was a good attendance at the two days' sale of the contents of Ewhurst Park, held by SOTHEY'S on August 20th and 21st, the total realized amounting to £3,452.

On the first day the highest price was £72, given for a set of six Chippendale mahogany chairs with pierced vase-shaped splats, carved with "C" scrolls and covered with gros-point needlework, while on the second day £56 was paid for an interesting Chippendale mahogany hanging wardrobe of architectural type, measuring 4 ft. by 6 ft. 11 in. Other items were a Queen Anne walnut bureau bookcase, 3 ft. 5 in. by 6 ft. 10 in., £70; a pair of Georgian armchairs with carved vase-shaped splats, £48; and a set of prints "The Months" (Flower Pieces), by H. Fletcher after P. Casteels, £50.

OLD ENGRAVINGS

Messrs. PUTTICK & SIMPSON'S are selling an important collection of engravings, the property of an anonymous collector, these sales being devoted to its dispersal.

The first was held on September 27th and 28th, and the other two will take place on October 11th and 12th and October 26th respectively.

The collection comprises naval and military prints, sporting prints and engravings relating to London, Australia, India, New Zealand, Canada and America.

Among the naval prints are some interesting prints of clipper ships and prints of well-known steamships, warships, sailing ships and yachts; the London prints include a number of coloured aquatints by T. Malton, while the series of Colonial prints is especially notable.



THE SAYER FAMILY.

By Zoffany.

Messrs. Sotheby's, July 31st

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 93. MRS. JAMES BURGESS. ARMS ON LEEDS PLATE, circa 1765. Arms: Quarterly 1 and 4 Sable, a fesse dancettée argent billettée between three lioncels rampant guardant of the second each supporting an altar or, flaming proper, Smyth; 2 and 3 Argent, on a bend sable three crosses crosslet of the field in sinister chief a martlet of the second, Charnock; impaling: Argent, a fesse chequy or and sable in chief three crosses crosslet fitchée of the last, Burges. Crest: A salamander in flames proper. Motto: Qua pote lucet.



Part of service made at Leeds, circa 1765, for Sir Charles Smyth, fifth Baronet, of Hill Hall, co. Essex; baptised at St. James's, Westminster, October 12th, 1711; Sheriff of Essex, 1760-1; died at Theydon Mount, co. Essex, March 24th, 1773. He married, August 11th, 1760, Elizabeth, daughter of John Burgess, of London. She died at Bromley, co. Kent, February 2nd, 1776, leaving an only child and heir, Ann, who married at St. James's, Bath, January 13th, 1778, the Rev. Robert Willan, M.A., Fellow of Trinity College, Cambridge, and Vicar of Cardington, co. Bedford.

A. 94. MR. ALASTAIR FRASER. CREST ON GEORGIAN SILVER SPOON.—Crest: A dexter hand erect holding a regal crown all proper. Motto: Virtutis gloria merces. After the murder at Perth of James I of Scotland in 1437, the Master of Athol and Sir Robert Graham, two of those concerned in it, were arrested near Blair Castle, by Robertson of Strowan, Chief of Clan Donnachie. As a reward he is said to have been granted by James II the Crest and Motto as described above.

A. 95. MESSRS. BLACK AND DAVIDSON. ARMS ON CIRCULAR SILVER SALT CELLAR, circa 1585.—At top on one side, the Arms of Queen Elizabeth. On the other side: Azure, a lion rampant or, a chief of the last; quartering: Argent, a saltire engrailed between four escallops sable, being the Arms of Dixie, quartering those of Burridge. Inscription round top, "Sir Wolstane Dixie, Maior 1585." Below, the Arms of Queen Elizabeth, the Arms of the Worshipful Company of Skinners, and a Tudor Rose.

Sir Wolstan Dixie was Lord Mayor of London 1585-6, and one of the most eminent members of the Skinners Company. He was Founder of a Grammar School at Market Bosworth, co. Leicester, and of various Fellowships and Scholarships at Emmanuel College, Cambridge. He died without issue, aged 69, January 8th, 1593-4, and was buried at St. Michael's, Bassishaw, London. His great-grandnephew, another Wolstan Dixie, was created a Baronet July 4th, 1660.

A. 96. G. D. H. CYPHER D.L. ENSIGNED WITH A PRINCELY CORONET.—There can be little doubt that this is the cypher used by James II when Duke of York, and not that of the Duke of Lennox as d'Aubigny and Lennox. The latter was only Seigneur d'Aubigny and Duke of Lennox, and he would not have used the princely coronet, notwithstanding the Royal descent of Henry Darnley, Earl of Lennox, husband of Mary, Queen of Scots. The Duke of Lennox succeeded on August 10th, 1660, to the Dukedom of Richmond, and on October 11th, 1670, signs his name "C. Richmond and Lennox." His cypher, therefore, would obviously have been R. & L. His house in London was on the bowling green at Whitehall, and it is unlikely that the plate in the Chapel Royal bearing the cypher D.L. should have belonged to him, but much more probable that it should have belonged to the Duke of York.



A. 97. MR. E. HESELTINE. ARMS ON CHINESE CIRCULAR DISH, circa 1720.—Arms: Quarterly; 1 and 4 Gules, two chevrons ermine between three eagles displayed or, Parsons; 2 and 3: Sable, two chevrons or between three goats' heads erased argent, Yarker; impaling: Vert, on a chevron or, two cinquefoils gules, Crowley. Crest: An eagle's leg erased at the thigh or, standing on a leopard's head gules. Part of service made circa 1720, for Humphrey Parsons, M.P., Lord Mayor of London, 1731 and 1741 (son of Sir John Parsons, Lord Mayor of London 1704). He was a favourite with Louis XV, who permitted him to import beer into France free of Duty. He married April 16th, 1719, Sarah, third daughter of Sir Ambrose Crowley, Sheriff of London 1706, and died during his second Mayoralty, March 21st, 1741.

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FLOWERS IN A VASE

In The National Gallery
(See page 285)

Jan Van Huysum

THE DEVELOPMENT OF PARTICULAR GROUPS OF GERMAN PORTRAIT PAINTING

BY ERNA AUERBACH

I.—BAVARIAN GROUP ABOUT 1530

THE principal idea of this series of articles is to be found in the consideration of some characteristics of the different types and motives in Early German Portrait Painting. It seems to be more important to give a short *résumé* of the development of some particular groups as a whole than to attempt a thorough discussion of the question of the creator of each portrait, a question which is difficult to answer, and which seems to me to be outside the scope of this study.

The first independent German portrait paintings are to be found in Nuremberg about the end of the XVth century. There are two forms existing side by side. At first the bust without hands,¹ and secondly the bust with hands. They emerge at the same time, but the latter shows much more progress, so far as it takes its origin from the need to characterize a certain activity connected with the sitter or to represent a particular situation. An excellent example of this is to be seen in Wolgemut's "Perckmeister" (Fig. I), a short bust with hands.² Only above the head there remains a free space for a horizontal inscription. The face is turned to the right. The figure is flatly conceived, the distance from the head to the hands is very small, the face is wrinkled with many lines, the hat comes over the forehead as if it had been pulled down. In the middle below the head are the hands crossed at the wrist. A rosary slips between his fingers and expresses devotion. The lower part of the arms parallel to the lower edge of the picture are cut off by the frame and not visible in their full length. The head and the hands are on the same plane. Arms and hands form the broad



Fig. I. PORTRAIT OF HANS PERCKMEISTER
Germanisches Museum, Nuremberg. By Mich. Wolgemut

base of a triangle of which the head is the apex. The eyes are turned in the opposite direction to the face, as if to destroy the concentrated atmosphere of devotion.

All examples of this period, principally preserved in Franconia and in Swabia, show the same triangular flat building up. They all show the crossing of the hands at the wrist, which makes possible a shortening of the bust. The rosary or a flower appears as the only attribute. The rosary as a sign of devotional and religious activity is put into the hands.

The portrait of "Dürer's Father" (1490, Florenz) belongs to the same group. The new type represented in Wolgemut's "Perckmeister" forced itself even upon the genius of the young Dürer. Here we meet for the first time—we shall see it very often—the remarkable process, which may be regarded as the suppression of

¹ One of the earliest portraits of this type is Burgkmair's "Geiler von Kaisersberg," 1490, Schleissheim. To pursue this type further lies outside the scope of this article.

² To the Perckmeister type belong: "Hans Harstorfer," 1484; "Konrad Imhof," 1486, Nuremberg (ill. Lehmann, A: Das Bildnis bei den altdeutschen Malern bis auf Dürer, Leipzig, 1900, p. 180). Outside of Franconia and Swabia there are only few examples, e.g., male portrait at Basle, ascribed to the master of the Ulrich-legend and dated 1455, by Buchner (Augsburger Kunst der Spätgotik und Renaissance, 1928). The dependence on early Flemish artists is obvious.

the individual by the spirit of his time. The individual creative power has to prove itself in forms which were traditional and already fixed.



Fig. II. SELF-PORTRAIT
Madrid

By Albrecht Dürer

This last-named portrait type could only exist in contact with the Early Flemish School. Except for the background we find, *e.g.*, in the portrait of Dirk Bouts (London, National Gallery) the beginnings of Early German Portrait Painting.

We have now to consider the enormous importance of Dürer, who was the first to grapple with the problems which were to perplex his own contemporaries and even the painters of a later period. His self-portrait of 1497 (Fig. II) shows a new stage in the whole development. Influenced by the Northern Italian art he is the precursor of a new type; a fuller length portrait, an easier attitude, a new background. The atmosphere in this picture is very different from the expression which is to be seen in the portrait of Dürer's father. The artist represents himself in youthful vanity full of exuberant pride in his beauty. In his portrait of his father he presents with emotion the serious painful features of a man who has already completed a useful and busy life.

The first new motive is the balustrade. Dürer must have seen it in Giov. Bellini's portraits and in his pictures of the Virgin, for Venetian Art was accustomed to this motive. It is well known why. The balustrade justifies the cutting short of the figure; it is moved to the front and the figure is thus pushed back. The new motive was staged to give depth to the picture. Bellini uses the balustrade to add volume to the figures, as for instance, the boy, who stands with his feet on the balustrade, is placed in front of the mother, who embraces him (Bellini: "Madonna," Academy, Venice).

The balustrade is not used in this way by Dürer. The arm is put forward to give a three dimensional movement to the figure. But this movement is not yet fully developed. The figure still looks flat. The eye of the onlooker is attracted to the height, not to the depth.

On the other hand, the balustrade aids the building up of the whole composition. For now appears a real horizontal construction. What Wolgemut expressed in the movement of the arms is now further developed. Parallel lines decorate the whole surface, figure and background.

As soon as Dürer begins to present the illusion of a corporeal appearance, the environment of the figure must also be indicated. The space is represented in four parallel planes which are graded in the balustrade, the figure, the wall and the landscape. In spite of the three dimensional indication the survival of an earlier flat representation still lingers. In this the single parts are ranked one above the other and the development of space cannot yet be felt as a uniform depth.

Dürer saw in the pictures of Bellini the connection between interior and landscape. But he does not take this motive exactly in the same way, and he changes it as he has altered the conception of figure and balustrade. Whereas he had previously shown a window with a view over a landscape, *e.g.*, in his "Fürlegerin (Paris)," with its box-like appearance reminding us of Early Flemish Art,³ he now gives the new parallel representation of space, which suits the newly found spirit of the Italian Renaissance. For, moved by the longing to represent in bright colours and a festival dress a joyous man, who wants to escape from the sorrowful and

³ Ring, Crete, "Beiträge zur Geschichte Niederländischer Bildnismalerei im 15. & 16. Jahrh., Leipzig, 1913." Compare: Dirk Bouts, National Gallery, London; German male portrait, Private Collection Burckhardt, Basle.

humble atmosphere, he takes in his self-portrait a type which he had seen in Italy.

He therefore employs new motives and hints at exterior things to emphasize personality. But here we feel already that this extension of theme might easily take away the concentration from the expression of the face. Thus there is



Fig. III. PORTRAIT OF SIBYLLE VON FREYBERG
Alte Pinakothek, Munich By B. Strigel

often a conflict between figure and background, which is felt sometimes flatly and sometimes plastically. This formal conflict becomes the principal problem of the later generation.

Dürer himself tries to find different solutions for this problem at first in the portraits of the "Tucher" and later on in the picture of "Krell," where he approaches nearly the conception of Bellini. To discuss these various representations of figure and background would

lead us too far, as would also the discussion of how his contemporaries developed their methods of painting from one portrait to the next exactly in the same way as Dürer. We could compare Dürer's self-portrait (Madrid) with Strigel's "Haller" (Munich), or Cranach's "Reuss" (Nuremberg), or with the striking feminine portrait of Strigel, reproduced here (Fig. III). It represents exactly the same portrait type in figure and composition, and on the other hand marks clearly the difference between Swabian and Franconian Art.⁴ Eventually, as soon as Dürer knows how to mould a figure and especially a head, he gets rid of all exterior motives and concentrates on the face itself. Thus he succeeds in attaining a final development in the portrait of "H. Holzschuher" (Berlin). Once again he leads the way, for after another contact with Italian art the younger generation is ready to enrich and extend the theme of portrait painting. Here the Bavarian group begins.

We are now approaching the period of transition 1520-1530. There exists a second extension of the theme, but on the other hand a new uncertainty and an astonishing confusion. The group of pictures we are now looking at is distinguished by decorative aims. Problems of this kind are to be found in Refinger's (?)⁵ portrait of "Philipp" of 1530 (Fig. IV), and are continued until at last they form new schools.

Behind the balustrade covered with a carpet, a motive which comes from Bellini, appears the half-figure with the head turned to the left. In the background, two curtains drawn aside denote the darkened entrance to a tent. On the left, cut into by the lower brim of the hat, the investment of a town. The balustrade separates arms and hands. By this means the figure is turned to the side. But in spite of all these attempts at movement the figure itself remains flat and lacks plasticity. The face and the hands are not moulded. The result is a suggestion of motion not wholly successful. There is still a confusion between plane and space.

⁴ The Swabian characteristics are shown in the soft modelling of the round features, in a certain passive attitude, and in the carpet behind with its pattern of lines and colours.

⁵ Ernst Buchner has informed me in a letter that he found an artist's name, "Peter Gärtner," a Bavarian painter, and influenced by the school of Nuremberg. It may be that this new name will replace Refinger's. Compare: v. Holst (*Die Deutsche Bildnismalerei zur Zeit des Manierismus*, 1930), who does not seem to know my thesis already written, 1923.



Fig. IV. PORTRAIT OF PLALZGRAF PHILIPP
National Museum, Munich By Ludwig Refinger (?)

This kind of building-up of the figure and turning it away to the side is to be found frequently between 1520-30, as, for example, in the portrait of Baldung at Strassburg.⁶ But it is not long before a complete front position is achieved, as we can see in a portrait of the same sitter in Schleissheim, painted, only some years later, by Beham, where the turning en face gives symmetry and solidity in the sense of the Renaissance.

But the appearance of the landscape in the portrait of Philipp has not only decorative aims. It describes the character of the personality in a way which was not possible before. For the siege of Vienna is the battle to which Philipp owes his glory. From this he gets his surname, the "Warlike," and this must be emphasized. It was a requirement of the age to celebrate remarkable events in this way. Exterior means of characterization are used. With this the indifference of the face and the emptiness of the gesture are retrieved.

The completely flat representation of the body, the clear-cut features of the face and the

⁶ Dated 1528, H.B. (ill. v. Terrey, *Die Gemälde des Hans Baldung gen. Grien*, Strassburg, Pl. 96).

hands, are more striking, if one considers that Dürer's "Holzschuher" was created four years earlier. The older master gives in his latest and maturest works the greatness and the deepening of the appearance alone with the penetration of the head as expressing the spirit. The younger generation on the other hand aims at the glorification of worldly power and the expression of the picturesque. Thus the Bavarian artists about 1530 concern themselves with the problems of Dürer's self-portrait (1497), not with those of his later works. Once again we see the development of artistic genius from generation to generation.

One of the most charming portraits of this period is Refinger's (?) "Pfalzgräfin Susanna" (Fig. V). The flat conception suits the representation of the lady, the extremely delicate painting of the face, the splendid jewels, the wonderful dress and the quiet landscape. To the representation of the passive nature of the woman is added the character of the adored princess which is indicated in the suggestion of



Fig. V. PORTRAIT OF PFALZGRÄFIN SUSANNA
VON PFALZNEUBURG By Ludwig Refinger (?)
National Museum, Munich



Fig. VII. PORTRAIT OF ULRICH VON WÜRTEMBERG
By a Bavarian artist, formerly ascribed to Melchior Feselen

In the collection of Sir Herbert Cook, Bart., Doughty House, Richmond

pomp and splendour and in the picture of the castle of "Grünau," which was her possession.⁷

The combination of curtain and landscape is the principal motive of the background⁸ in Refinger's (?) portraits, and this special motive makes it possible to ascribe other portraits to the same group, as *e.g.*, the family portraits of the "Pfalzgraf Johann II" and of the "Herzog Wilhelm IV" in the "National Museum" in Munich.⁹ An enumeration of these, albeit exterior, motives is noteworthy, because the tendencies of the different provinces are manifested to a remarkable extent in traditional forms.

Related to this group is possibly the soft and Venetian looking feminine portrait of "Barthel Beham," dated 1527 (Lotzbeckgalerie, Munich).¹⁰ This portrait has distinctive quality and may therefore have inspired this group. Thus there are threads reaching back to Nuremberg and these relations become even clearer, when one adds the portraits of "Ott-Heinrich" (Schleissheim) and of "Herzog Philipp von Pfalz-Neuburg" (Munich).¹¹ They were formerly attributed to Amberger, but they certainly belong to this Bavarian group and they lead back to Wolf Traut,¹² who follows in his male portrait (formerly Perls, Berlin) on the track of Dürer's "Krell." It may be that the portraits of "Ott-Heinrich" and "Philipp" were painted later, as is suggested in the more developed construction of the figure; the background at any rate is similar to the background of the Refinger (?) group.

The artist's name "Refinger" introduced by Buchheit may be correct,¹³ as we know from evidence of charters, that Ludwig Refinger entered Beham's workshop 1528. But more important than the name is the fact that the

portraits in Munich and Schleissheim were painted by an artist, who about 1525 worked in Neuburg, and as he followed Beham, he was influenced by the Nuremberg School. To summarize, we find that the problems which were approached in Dürer's self-portrait were continued. All sorts of connections with the outer world were brought into the portrait, but roundness and plasticity are missing in the figure. Instead it tries to gain movement on the surface. Nevertheless, there exists an uncertainty between plane and space, so that the two elements, figure and background, are only felt as if the artist were searching for a new method.

Out of this group developed some pictures of Ostendorfer. At first they repeat the motive of a curtain representing an interior and an adjoining landscape, *e.g.*, "Portrait of a Young Man" (Schleissheim).¹⁴ But later on the curtain disappears and there only remains the landscape behind the sitter. But to replace the foil of the curtain—fearing the empty space—we are given thick clouds, dark trees and mountains. Earth and sky touch each other to heighten the effect of the figure, and in the diagonals and horizontal lines of the landscape we find the constructing lines which before were given in the ornament of a curtain.¹⁵ Here we have a close relation to Refinger and, on the other hand, to Cranach and Wertinger. For in the works of these last-named artists we find the second source for Ostendorfer's type. The new appearance of free landscape behind the sitter could arise from the way in which the figure was posed in an open window, which was dropped later on, till in the end even the pillars themselves disappeared.¹⁶

A picture, which is attributed to Ostendorfer and which belongs to a private collection, the "Pfalzgraf Johann" (Fig. VI), dated 1533 (Haus Bergh—s'Heerenberg), shows a freer and easier figure formation. The personality is much more important. The human being, represented in closed and broad silhouette, dominates the landscape. Only the big cartouche on the left-hand side still shows the fear of the empty space. The landscape is seen from afar. The clear features of the face and

⁷ Compare Catalogue Bayrisches National Museum, 1908, p. 35, Nr. 99. Painted about 1529.

⁸ Compare E. Auerbach, "Die Deutsche Bildnismalerei im 16. Jahrh. in Franken Schwaben und Bayern." (Thesis, 1923, Frankfurt A/M). p. 50.

⁹ Compare Catalogue Bayrisches National Museum, Munich Nr. 100 & 101. The cut of the landscape is to be found very often at double portraits, as, *e.g.*, the double portrait in Dessau, school of Nuremberg (ill. Lehmann, p. 174); family portrait of Berthold Tucher and of his wife, Nuremberg (ill. Ausstellungskatalog der Historischen Ausstellung der Stadt Nuremberg, 1906, p. 2).

¹⁰ Compare Friedländer, Repertorium XVIII, p. 272.

¹¹ Compare Catalogue Schleissheim Nr. 3906; Catalogue Bayr., National Museum, Munich, Nr. 316. Buchheit is probably right when he says: "Unknown artist at the Court of Neuburg between 1525 and 1528."

¹² Illustrated in the Catalogue of the Historical Exhibition of Nuremberg, 1906.

¹³ Compare Auerbach, thesis, p. 44 and following (see footnote 5).

¹⁴ Dated by Röttger, 1543, but the style represents the time of 1530 (ill. Baldass, Bildnisse der Donaueschule, Stadeljahrbuch II, 1922).

¹⁵ See male portrait, Regensburg, Historischer Verein.

¹⁶ Compare Baldass, Stadeljahrb., 1922.



Fig. VI. PORTRAIT OF PFALZGRAF JOHANN
By a Bavarian artist, formerly ascribed to Ostendorfer or Wertinger
By kind permission of Herrn J. H. van Heek

the bright transparent hands suggest that the influence of Beham and Refinger (?) may be much stronger than that of Ostendorfer. A close relationship seems to exist between this portrait and the picture of "Ulrich von Württemberg," attributed to the School of Melchior Feselen, Doughty House, Richmond No. 479¹⁷ (Fig. VII).

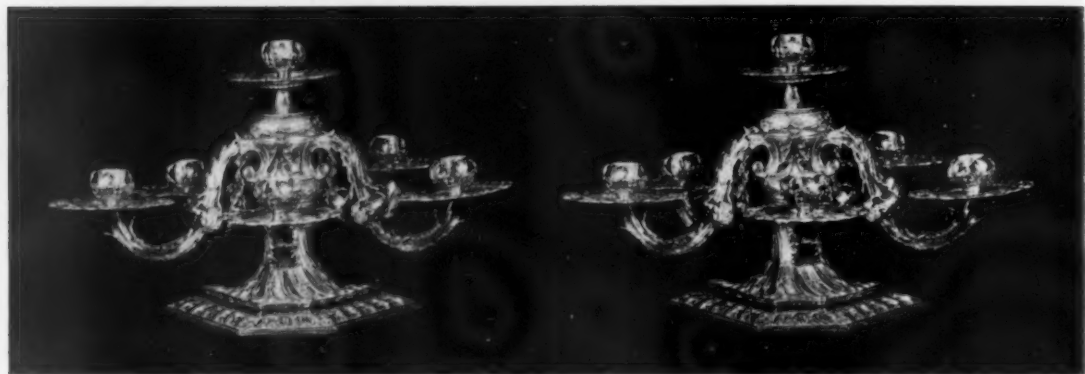
¹⁷ Compare: Catalogue of the pictures at Doughty House; v. Holst p. 60 thinks to recognise the hand of Peter Gärtner, that is Refinger, whereas at p. 59 he is satisfied of the "Pfalzgraf Johann" portrait originating from Wertinger. He apparently overlooks the close relationship of both portraits; evidence: composition, flat conception of form, construction of background, motif of cartouche. Buchner (according to a personal letter) seems to attribute the portrait "Pfalzgraf Johann" to Peter Gärtner.

Both portraits moreover show a remarkable likeness to Refinger's family portraits mentioned before, a fact which makes the connection with the Refinger (?) group still more evident.

In the portraits of Ostendorfer, and in the last named pictures, we see that the artist tried to represent the human being as a member of the Cosmos. Nevertheless, we still feel the spirit of this period of transition, when a landscape only demands decorative elements and is not yet represented as large and spacious nature.

ANTIQUE SILVER AND OLD SHEFFIELD PLATE IN COMBINATION

BY F. BRADBURY



A PAIR OF SILVER FIVE-LIGHT CANDELABRA, 9 in. HIGH, WITH ORNATE HEXAGONAL BASES
Late XVIIIth century design. *From the collection of the late Major-General Lord Treowen*

ABOUT the middle of the XVIIIth century the introduction of plated articles made by the process of fusion supplied a long-felt want for something resembling silver which did not entail the expense incurred by the exclusive use of the precious metal. For domestic service the demand for what was termed Sheffield Plate had increased so much that it seriously challenged the craft of the silversmith. By the year 1773 the jealousies between the London silversmiths and the Sheffield platers reached a climax. In the quarrels that arose legal assistance was sought by both sides, and it is significant that, as had been the case previously in the many disputes between the London silversmiths and the pewterers, the primary cause of complaint was the subject of marking.

A parliamentary inquiry followed with the result that a form of compromise was arrived at. The Sheffield platers were made independent of the London Goldsmiths' Hall by the establishment of a local Assay Office (Birmingham also being accorded a similar privilege); whilst the London silversmiths gained their point by the restrictions which were to be imposed on the marking of plated ware. The final decision arrived at was that no marks whatever were in future to be placed on Sheffield plate of any description.

When these new silver assay offices began to function the effect was soon felt at the London Goldsmiths' Hall by the diminution of their assay office charges for marking fees. Whether or not previous to this date Sheffield and Birmingham had been making use of the five old provincial assay offices cannot very well be stated, but it is significant that only one of them, viz., Chester, has survived.

Soon after these acts came into force a good deal of the rivalry formerly existing between the Sheffield

and London craftsmen ceased. Complete services of silver were of excessive weight, and consequently very expensive, so the assistance of the Sheffield platers was now sought to produce the larger articles of fused plated ware to match the designs supplied by the London silversmiths. Warmers for hot water were fashioned in plated metal to fit silver entrée dishes, and branches for candlesticks. Venison dishes were also made and large meat dishes of various sizes in suites to match in design the meat plates, hitherto constructed entirely of solid silver. It is a singular fact that no attempt was made to establish a factory in London for the manufacture of Sheffield plate.

The candelabra illustrated are of considerable interest as they constitute the earliest known instance of a Sheffield plate addition to solid silver. Unfortunately, as they are so highly decorative, there has not remained space on which a hall mark could very well be struck without obliterating some of the details of design. No actual date or maker's name can therefore definitely be assigned to them. It is possible, however, by deduction, to fix an approximate date of manufacture to both the silver candelabra and their Sheffield plated adjuncts. The taking of an assay reveals that the silver is of the 925 standard as used during the reign of Charles II. The Britannia, or higher standard of 975, did not come into use before 1697, in the reign of William III. The candelabra now weigh 168 oz. Under one of the nozzle pans is a scratched lettering which denotes that the pair originally weighed some 15 oz. more, therefore in use a few ounces of silver have disappeared. In the ordinary way about 5 oz. would be a sufficient allowance, what therefore has become of the other 10 oz.? On lifting the bases it will be noticed that each of them originally had three small feet attached thereto. These would be discarded

ANTIQUE SILVER AND OLD SHEFFIELD PLATE IN COMBINATION



A PAIR OF SILVER
AND SHEFFIELD
PLATE FIVE-LIGHT
CANDELABRA

24 in. high. The plated
additions late XVIIIth
century

*From the collection of the
late Major-General Lord
Treowen*

TEN-LIGHT
SILVER
CHANDELIER

About 32 in. high by
38 in. diameter. Circa
late XVIIth century

*The property of
His Grace the
Duke of Devonshire*



APOLLO



PAIR OF CANDLESTICKS. 11 in. high. One silver, date 1776. Maker, John Winter
Sheffield Hall mark. The other Sheffield Plate

when the candelabra were raised in height by the Sheffield plate additions.

The pillars and bases of candelabra have been made from silver fused to copper by the old process, and their construction ingeniously undertaken, so that when the various parts were separated the silver candelabra could be restored to their original state. The large plated centres were produced in two sections struck from a die, and the seams can be traced. The decoration is in high relief, and of a character to harmonize with the candelabra. Each of the pillars has a bar of iron thrust through their centres screwed into a silver nut underneath the bases, and fastened to the branches of each candelabrum in a similar way. The date of these plated additions would probably be *circa* 1775, and no doubt the work was carried out by the Sheffield candlestick maker, John Winter.

It will be noticed, too, that the plain hoops of candlestick holders have been cleverly fitted to the silver capitals and surmounted with a set of loose fused plated nozzles in conformity with methods adopted at that date by the old Sheffield plate makers. These alterations and additions must have been costly, as the owner was obviously determined that the old character of the silver originals should not be destroyed; therefore no solder was used throughout this reconstruction.

The silver candelabra when detached show more evidence of wear than the Sheffield plated additions, but this is only natural when due regard is given to the hundred odd years they were in use prior to reconstruction.

The silver chandelier, illustrated, is of great weight and suspended from the ceiling in one of the rooms at Chatsworth.

ANTIQUe SILVER AND OLD SHEFFIELD PLATE



TEA SERVICE, TEAPOT AND CREAM JUG. Silver. Date 1801. Maker, John Shaw. Sheffield Hall mark. SUGAR BASIN. Sheffield Plate



TEA SERVICE, TEAPOT. Silver. Date 1802. Maker, G. Ashforth. Sheffield Hall mark. SUGAR BASIN AND CREAM JUG. Sheffield Plate

A P O L L O

As is the case with Lord Treowen's candelabra, no record of its history or acquisition can be traced, but is said to have been made for William, 4th Earl of Devonshire (born 1640, created Duke 1694, who died 1710).

Possibly it was a royal gift, in which case the Hall marking formalities would be dispensed with; it bears no marks. An assay taken, however, discloses it to be made entirely of sterling silver. The Acanthus terminals, likewise egg and tongue decoration, are very similar in design to that shown on the Llanover candelabra; but the arms, nozzles, pans and capitals suggest a rather subsequent construction. Probably this chandelier would be made during the reign of William and Mary, as the small cupids carrying shields bear thereon the Cavendish crest surmounted with an Earl's coronet, whilst the larger cupid on top displays a ducal coronet; the explanation being that the construction occupied some considerable time and would be completed about the period of the bestowal of a dukedom on the Earl.

Mr. A. E. Jones calls attention to a chandelier belonging to the Duke of Buccleuch, even larger, 40 in. high by 43 in. diameter, constructed in two tiers, also un-hall marked, but unquestionably made in the reign of Charles II. Here is shown another unusual combination, viz.: that of a silver and a plated candlestick. The silver

candlestick bears the Sheffield date letter for 1776, whilst the other one made to match is constructed from fused or Sheffield plate, both being struck from the same dies. Possibly, originally four candlesticks were made, a pair of each in silver and Sheffield plate, whilst in the course of time they have become separated.

The two tea services were produced some twenty-five years later, and are likewise half silver and half old Sheffield plate. The oval-shaped and engraved teapot with black wood handle, pineapple knob and thread mount, bears the Sheffield silver assay office date letter for 1801, likewise the cream jug, and the sugar basin is Sheffield plate. The other oval bellied and fluted silver teapot with box wood handle and knob and a form of rope mount, bears the Sheffield hall mark for the year 1802. The sugar basin and cream jug are both made by the Sheffield plate process.

The combinations of Old Sheffield plate and antique silver most frequently met with are candelabra, which consist of a pair of silver candlesticks, accompanied by two Sheffield plated branches to match them. When the branches were made of solid silver the weight of material so greatly increased the cost that a considerable reduction, without loss of effect, could be made by this method of construction.



PAIR OF CANDELABRA, 20 in. high. CANDLESTICKS, Silver. Date 1778. Sheffield Hallmark. Maker's mark J. Schofield (of London). BRANCHES, Sheffield Plate, probably made by Parsons of Sheffield and marked by Schofield with his initials. *The Property of Mr. H. S. Hare, Taunton*

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PORTRAIT OF MUHAMMAD II.

The National Gallery

By Gentile Bellini

THE PORTRAIT OF MUHAMMAD II BY GENTILE BELLINI

BY W. LOFTUS HARE

VISITORS to the National Gallery who catch sight of the wonderful painting of Muhammad II, Sultan of the Ottoman Turks, may hardly realize that they are gazing at the likeness of a man, who, if a single man can, exercised a greater influence on the course of European history than any other contemporary potentate.

Constantine had transformed Byzantium into the eastern capital of the Roman Empire and given it his name. In the year 717 the Moslem Arabs besieged the city and were driven off for a time. The Crusades began in 1095, and the conflict between Christendom and Islam continued with sporadic energy almost to our own day. Muhammad turned the scale finally in favour of the Moslems by the capture of Constantinople on May 29th, 1453, when the eleventh Constantine, caged up in the city, lost his throne and the Eastern Empire disappeared.

Muhammad II was the seventh Sultan of the house of Othman, and had already ruled in the temporary retirement of his father; he came to full power in the year 1457, and reigned for thirty years. He besieged Belgrade in 1456, but without success, although the greater part of the Balkan Peninsula was in his hands. This led to a conflict of sixteen years on the Adriatic coast with the Venetian Republic which, with the end of the Dogeship of the redoubtable Foscari, was declining in power. Antonio Loredano, however, successfully defended Scutari, in Albania, in 1474, and five years later on January 26th, 1479, Giovanni Dario, Secretary of the Government of Venice signed a treaty of peace at Constantinople with Muhammad. The pact was ratified at Venice on April 25th, the feast of St. Mark, with great rejoicing, Mocenigo being the Doge.

Then an unexpected thing happened. There can be little doubt that the Turkish Ambassador took back to his master an impressive account of the paintings he had seen in Venice. Now Muhammad, besides his great military and administrative achievements, was an enthusiastic patron of the arts, of craftsmanship and building, but of portraiture the Turks knew little or nothing owing to the prophetic tabu against "graven images." However, on August 1st a Jewish messenger arrived in Venice from the Sultan with a letter to the Signoria asking them to send him a good painter, clever in making portraits. He also begged the Doge to come and honour the marriage of his son. The invitation was gracefully declined, but as to the painter it was immediately decided by the Grand Council to send Gentile Bellini.

This was not the first time that Muhammad had shown his interest in Italian art. More than twenty years before he had secured the services of Matteo Pasti of Verona with a letter of recommendation from the Lord of Rimini. No certain remains of this visit are left to us.

The Bellini were a family of gifted artists: Jacopo, the father, Gentile and Giovanni, the sons; the last

named was a great portraitist, as his Doge Loredano proves, but he was mostly given to work of religious significance, and was an idealist in temperament. His elder brother Gentile was a man of the world, more of a humanist, and had been engaged for five years restoring



PORTRAIT OF GENTILE BELLINI IN RIDOLFI'S
MARAVIGLIE DELL'ARTE

the paintings in the Hall of the Grand Council. He had a frank, attractive and courteous personality, and took great pains with his work, which he undertook voluntarily with the single stipulation that "as the labourer is worthy of his hire," the first vacancy in the Court of the Fondaco should be conferred upon him. He went to Constantinople on the terms of this agreement, and his brother Giovanni took over his work of restoration.

Gentile left Venice on September 3rd in the galley of Melchiorre Trevisiano. On arriving at Constantinople he was received by the Sultan with every mark of distinction. He lost no time, and completed the fine portrait, here reproduced, precisely on November 25th, 1479. He also cut a medal for his patron, which shows him to be less a master with the graver than with the brush. These two works, I believe, are all that remain of this artistic embassy.

Gentile stayed but a short time in the Turkish capital, for Mohammad died in May, 1481, and civil war broke out between Bajazet and Djem, who perhaps cared more for their father's throne than for the effigy of its great occupant. The portrait, then, represents the Sultan as he appeared shortly before his death at the age of fifty-two. He suffered from gout and was worn out with fatigue.

The subsequent career of the painting is a romance and a miracle.

Sultan Bajazet II, who succeeded Muhammd, was very much attached to the practice of religion, and especially to those laws which prohibit the use of portraits and statues. He caused the objects in his father's great collection to be sold in the bazaars. They were purchased by European agents, and went to enrich the gallery of many a Christian connoisseur. It is thus that the portrait of the Sultan was lost to Turkey, and in circumstances as yet unknown found its way to Venice, where it was purchased in 1856 for his gallery there by Mr. Henry Layard, from the son of an English resident.



THE DOGE FRANCESCO FOSCARI. By Gentile Bellini
Museo Correr, Venice

Doubly precious as a work of art and historical document, the portrait is the only truly authentic icon of the Grand Turk that has come into our hands. The Italian Government, it may be remembered, desired to prevent the export of this work to this country—and

perhaps with good reason—but we cannot regret that their objection was overcome.

Vasari's story of the visit of Gentile to Constantinople is brief and charming. I make a few extracts from it.

"After being presented by the Commissioner of the Signoria to Muhammad, he was received very willingly and treated with much favour as something new; above all after he had given that Prince a most lovely picture which he greatly admired. . . . Gentile had been there no long time when he portrayed the Emperor from the life so well that it was held a miracle.

"That Emperor, after having seen many specimens of his art, asked Gentile whether he had the courage to paint his own portrait; and Gentile did not allow many days to pass before he had made his own portrait with a mirror with such resemblance that it appeared alive. This he brought to the Sultan, who marvelled so greatly thereat, that he could not but think that he had some divine spirit within him; and if it had not been that the exercise of this art is forbidden by law among the Turks, that Emperor would never have allowed Gentile to go. . . .

"He bade him demand whatever favour he wished and it would be granted to him without fail. Gentile, like the modest and upright man he was, asked for nothing save a letter of recommendation to the most serene Senate of the most Illustrious Signoria of Venice. This was written in the warmest terms, and he was dismissed with honourable gifts and with the dignity of Chevalier. . . .

"Gentile, having almost reached the age of eighty, passed to the other life in the year 1501."

Turning to the painting itself one feels that the almost ascetic features and simple dress of the sitter suggest a Sufi mystic rather than the ruler of a vast empire lying between the Danube and the Pyramus, extending eastward to Trebizond. This mild-looking man was master of five languages—his native Turkish, Persian for poetry, Arabic for religion, Greek and Latin for European learning. As a ruler he gave autonomy to all subject races and complete freedom of religious exercise. Nevertheless, looking westward as it were, out of his palace window, this Turkish Sultan was the nightmare of quarrelsome Europe.

The furniture of the picture has a certain interest, and perhaps was designed to please, rather than to instruct, the sitter; its symbolism, in fact, is almost nil. The neatly carved semi-circular arch and capitals may be memories of the Greek city; the two supporting pillars take us to any villa in Roman Italy where such meaningless decoration was esteemed. Architecturally, the composition is unsound; it is not, however, unpleasing. Perhaps we may conclude that Gentile had been so short a time in Turkey that he could not venture upon appropriate native decoration and fell back upon his familiar studio property box. Gentile's "St. Dominic" shows him to be a master of symbolic apparatus. The only genuine piece in the scheme is the jewelled Turkish cloth spread over the window sill. From what I can learn the heraldic touch, given by the three crowns in the upper corners, is unusual, for the Turks wore no crowns. The medal cut by Gentile clears up the problem of these crowns. On the obverse is seen the bust of the Sultan—rather more portly than in the painting—with a Latin inscription: MAGNI SULTANI MOHOMET II IMPERATORIS, and on the reverse are three large crowns which are said to represent the three kingdoms of Byzantium, Iconium and Trebizond. The crowns are of conventional design, jewelled, and may be of Indo-Persian source.

Ridolfi preserves a convincing-looking engraving of Gentile Bellini, wearing a heavy gold chain. One would like to believe that this is from the self-portrait shown to the Emperor. It is printed here.

A COLLECTION OF CANDLE SNUFFERS

BY J. A. DAVIDSON

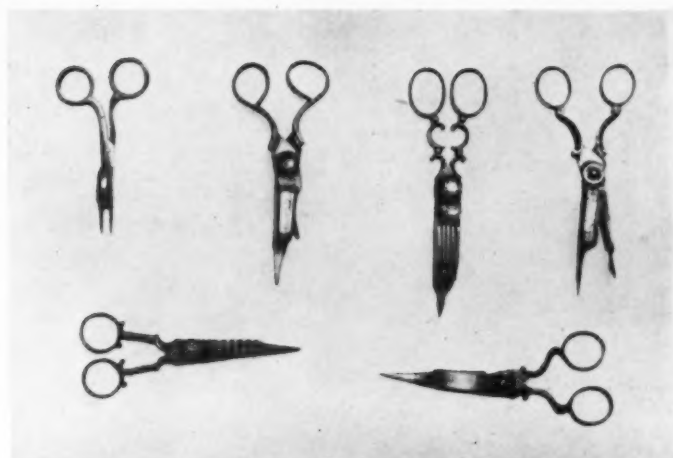


Fig. I. SIX SMALL PATTERN SNUFFERS. Nos. 1 and 2 are of brass. No. 4, of steel, has two round metal discs to extinguish the candle. All these have a single peg underneath for fastening to a candlestick

IT is well when making a hobby of collecting to carefully consider the space available; it is not much use collecting old furniture in a small modern house, for unless it has elastic walls a time very soon comes when rooms are too crowded to do justice to your specimens, and there being no further room later bargains have to be passed by. There are, however, certain objects on which it is possible to concentrate that do not take up much room, such as snuffers, old prints, shoe buckles, brass harness fittings, snuff and tobacco boxes.

In making my collection of snuffers I have gone in more for design and pattern than for the quality of the metal. No doubt there are gold snuffers, but a beautifully designed pair in steel appeals to me more strongly. I have now nearly a hundred snuffers varying in size, design and metal, and all have been secured at very moderate prices. Very often they have been found dirty, rusty and worthless-looking objects, and it has been delightful work restoring them to decent appearance, sometimes finding sheffield-plate under the dirt and grease.

Candle snuffers, or candle shears, as they were originally called, were in the old days a necessity, but their use has now died out owing to the improvement in the manufacture of wax candles, which developed from the early home-made tallow dip. In the days which Mrs. Gaskell describes in her novel "Cranford," the snuffing of the evening candles was a ceremony looked upon as a privilege. The wick of the tallow candles in those days was not wholly consumed and as the tallow burnt down, the wick, black, circling and smoking, gave off an offensive smell, and was also inclined to bend over till the hot end touched the tallow

which melting ran down the candle making a mess and waste; this gave rise to the saying, "there's a thief in the candle." The wick had therefore to be kept trimmed, and we find that all English snuffers end in a point so that the curling wick may be straightened up before being cut. Many foreign snuffers curiously do not have this pointed end.

The smouldering wick, even when cut, gave off an offensive smell, so that all snuffers are made with a box into which the cut wick was kept; in only one example that I have is there a special box underneath (Fig. VI, No. 2) for collecting the cut wicks. In cutting a number of candles the opening of this box allowed the smell to escape, so that in some examples the box is divided into compartments, occasionally as many as three, which were opened and closed automatically by doors or shutters worked by a spring concealed underneath, at each scissor-like operation of cutting. These springs were liable to break, and are now generally found broken; for this reason they were not very satisfactory in use. Another simple device was made for opening a one-compartment box by a lifting notch instead of a spring, as seen in Figs. III and V, Nos. 2 and 1 and 3 respectively.

Three little legs kept the possibly greasy part of the snuffers away from the tray on which they were usually kept, but sometimes the snuffers were hooked on to the candlestick itself, more particularly bedroom candlesticks. Little stands were also made like miniature candlesticks for holding the snuffers. One small pair I have evidently hung on a lady's chatelaine.

Snuffers were made in iron, steel, brass, silver plate and silver, the two latter often bearing the crest or monogram of the owner. Birmingham seems to have

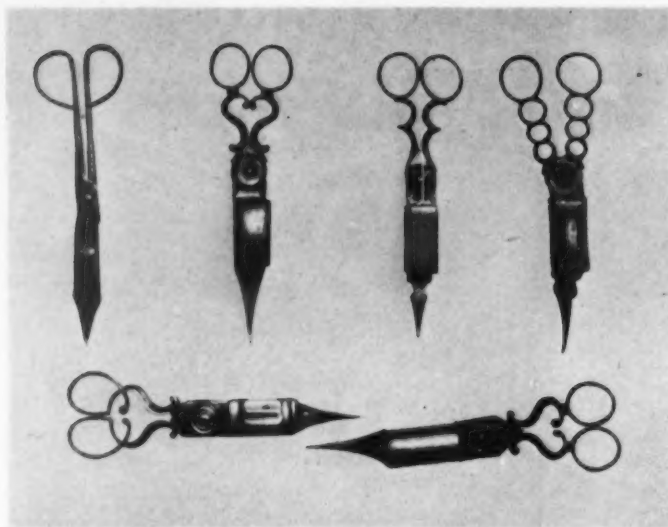


Fig. II. LARGER SNUFFERS

No. 1, Farmhouse Snuffers, *circa* XVIIth century.
Plain but serviceable.

Nos. 2 and 6 are similar in pattern, but wick boxes differ.

No. 4, an unusual pattern, originally Sheffield plate.

No. 5, notable for a good handle design.

been the home of the industry of making snuffers, for many of my specimens bear the maker's name from that centre. I have not been able to find any book dealing with the history of candle snuffers, and the dating of specimens is very difficult; the dates where given have been gathered from similar specimens seen at museums.

The first plate shows six small pattern snuffers, No. 1 being the smallest I have found (4 in.); this with No. 2 are of brass, the latter with a prong for fixing to a candlestick. No. 4 (steel) has in addition two round metal discs by which the candle could be easily extinguished, very similarly as might be done with the finger and thumb. The designs in steel are much more varied and delicate than those in brass. All these six have a single peg underneath for fastening to a candlestick instead of the usual little legs.

The boxes on top, common to all snuffers, to enclose the cut wick, vary considerably, being oval, square, lozenge and barrel shape, and are often very charmingly fluted, and in the plated one decorated (see Fig. VI).

In Fig. No. II, I have included patterns of a larger kind of snuffer; No. 1 I call the farmhouse snuffers; they are very plain but serviceable, and their home should be the farmhouse mantelshelf; according to museum specimens this is one of the earliest pattern of snuffers, dating from about the XVIIth century. Nos. 2 and 6 are very similar in pattern, but the shape of the wick boxes differ. No. 4 is an unusual pattern, and No. 5 has very charming handle design.

In Fig. No. III steel snuffers of more delicate workmanship are shown, indicating considerable originality in design. No. 1 is of the first half of the XIXth

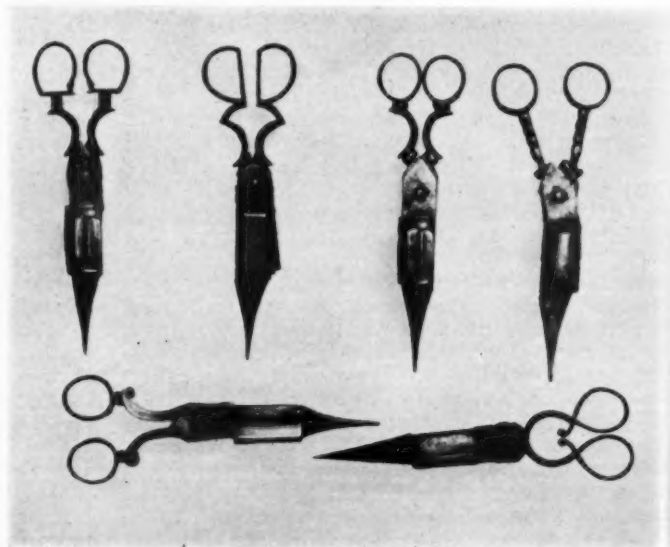
Fig. III. A GROUP OF STEEL SNUFFERS
OF ORIGINAL DESIGN

No. 1 is of first half XIXth century.

No. 2, with square cut handle with notch for opening the wick box compartment.

No. 4, of coarser design and workmanship, possibly cast metal.

No. 6, with spring box shutter hinged at top end. Marked "Warranted. Patent."



A COLLECTION OF CANDLE SNUFFERS

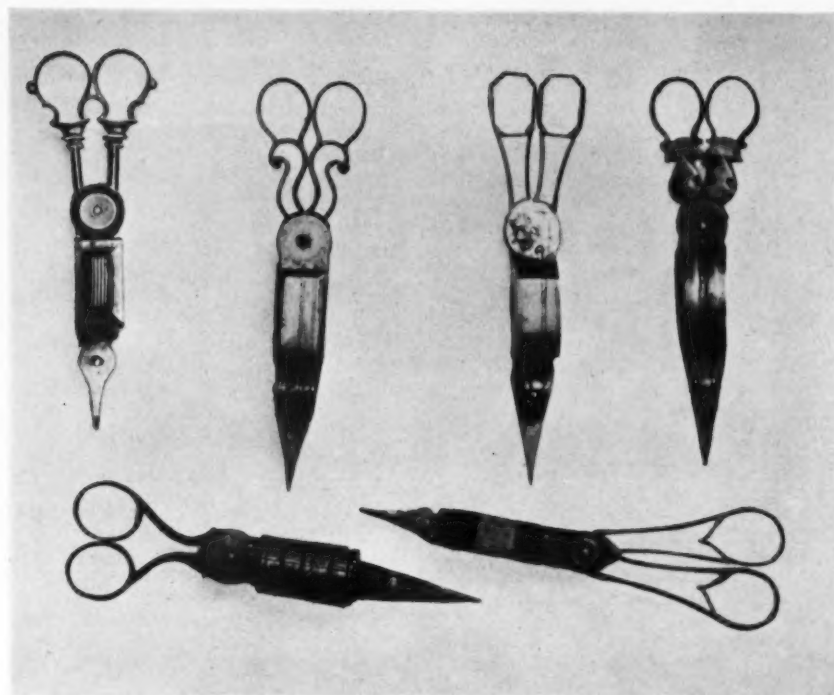


Fig. IV. No. 2 IS OF A CHIPPENDALE STYLE. Nos. 3 AND 6 SUGGEST HEPPLEWHITE STYLE, AND Nos. 4 AND 5 HAVE A JACOBAN INFLUENCE

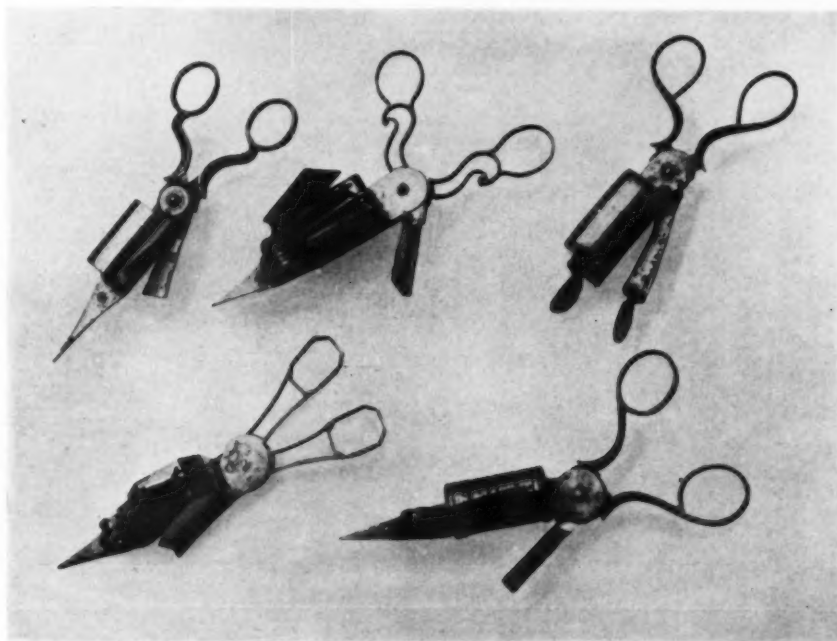


Fig. V. A GROUP SHOWING THE VARIOUS SHUTTERS FOR CONTAINING BURNT WICK IN COMPARTMENTS

century. No. 2, with square cut handle is interesting and has the notch for opening the wick box compartment. No. 6 has the spring contrivance as described earlier, the shutter line can just be seen on the top of the box.

The designs seem almost to have a tendency to follow period furniture, for example, in Fig. No. IV, No. 2 follows the delicate and elaborate Chippendale style, whilst Nos. 3 and 6 almost indicate Hepplewhite, Nos. 4 and 5, with spring shutters, have a distinct Jacobean influence. The latter has an unusual barrel-shaped wick box.

In Fig. No. V, I have endeavoured to show the various shutters for containing the burnt wick in compartments, Nos. 1 and 3 are worked with a notch device, the latter having the extinguishers as well, the point for lifting the wick has unfortunately been broken. No. 2 is the most elaborate with three compartments, two shutters being worked alternately by springs and the fourth by hand, to empty away all the old wick ends. In Nos. 2, 4 and 5 the hinges for the shutters are seen towards the pointed end.

Fig. No. VI contains all Sheffield plated snuffers, many, 3, 4, 5 and 6, being prettily decorated. No. 2 has a box underneath for collecting burnt wicks.

During the last year of the war I was stationed in a remote monastery village in Northern Russia, and

noting the numerous candles in the Monastery Church (Greek), I sought out our Russian interpreter and asked him to see if the monks had an old pair of snuffers that they would sell. After considerable difficulty he secured a pair for six roubles (3/-); I thought I had got an unique addition for my collection, and great was my disappointment when he handed over a pair of snuffers of the commonest pattern found in England.

In getting together this small collection, which I house in deep drawers fitted with trays, I have tramped through many miles of the poorer neighbourhoods of towns throughout England, with a hunter's keen sight, piercing mounds of old iron, keys, tools and even old clothes, and returned well satisfied to my hotel if in my pocket, wrapped in a bit of newspaper, reposed a rusty old pair of snuffers. At the hotels I have even borrowed metal polish from the chambermaid, much to her astonishment, to clean up and examine my find. Once in Aberdeen, looking around an old shop, I spied, hanging from the dark and dirty ceiling, a bundle of snuffers, some indeed only parts of snuffers, but from this obscure hiding I was able to add seven nice specimens to my collection at a very modest price. It is not often that I have such luck, and it is becoming more and more difficult to secure unique additions to my collection.

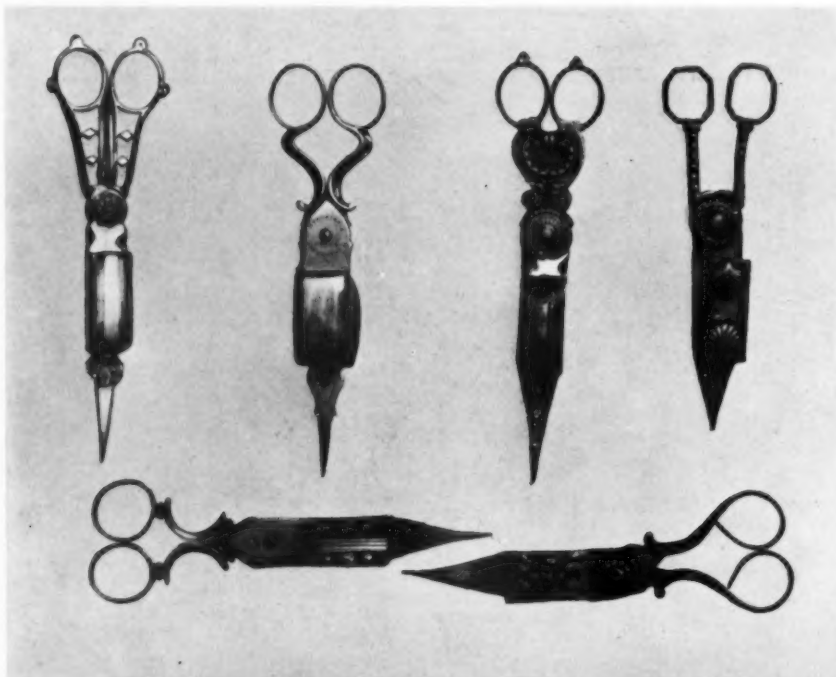


Fig. VI. A GROUP OF SHEFFIELD PLATED SNUFFERS, Nos. 3, 4, 5 and 6 being finely decorated. No. 2 has a box underneath for collecting burnt wicks

THE ANTIQUE DEALERS' FAIR - BY THE EDITOR



Fig. 1. TUREEN AND STAND OF AN OLD SEVRES PORCELAIN DINNER SERVICE OF 116 PIECES (1793). *J. Rochelle Thomas*

In the issues of *Apollo* for September and October we gave illustrated descriptions of outstanding exhibits to be seen on the 109 stalls at Grosvenor House, written by well-known experts.

Much has happened since the opening day, September 21st, the most interesting thing being that the Fair has developed from the stage of hopeful anticipation to one of triumphant success; and there is still something to be said about this new idea in exhibitions.

First, then, as to the opening ceremony, appropriately performed by the Marchioness of Reading, who, besides being a well-known collector, is also interested in the Personal Service League, to which half the proceeds of the Fair are to be devoted. Lady Reading pointed out in the course of her speech the important fact that every object then, or subsequently to be displayed, was guaranteed by an expert committee, and that no item could be included which was of a later date than 100 years. A picturesque touch was given to the occasion by the presentation to Lady Reading of a bouquet by Miss Anne Rochelle Thomas, dressed as a Dresden figure by Kaendler. Mr. A. Duff-Cooper, M.P., Financial Secretary to the Treasury, who presided, spoke of the beauty of the exhibits.

Mr. Cecil Turner, chairman of the Organizing Committee, spoke of the value of the Fair in bringing the claims of antique works of art to the notice of the younger generation. It may, indeed, have been a pleasant surprise to many younger visitors, inclined perhaps to associate the word "antique" with dismal thoughts of a past which hardly concerns them, to find how bright and pleasant was this great hall, filled with treasures of the past.

For one thing, there was a new note struck in holding such an exhibition in one of London's newest and leading hotels, thus securing both to visitors and exhibitors those amenities so sadly lacking in the familiar exhibition halls of the past. One important task of the promoters

which they completely and successfully performed was to demonstrate how the works of art of other days take their places naturally and gracefully in the modern home. For here was this beautiful hall planned, decorated and lighted on modern lines, forming an ideal setting for the *objets d'art* of bygone days. Other features which justified the name of Fair were that everything shown was for sale then and there, with changes of exhibits from day to day as sales were effected, all new objects being first submitted for approval to the expert committee. There were, in consequence, no objects on loan from great collections, which one could only covet, but never acquire. This Fair was something more than a business venture, though it was also that; it was a tribute to the achievements of our forefathers whose work has survived, has stood the test of time (the maker and destroyer of reputations)—that test so necessary to all works of art—a test which shall sweep away much that poses as the art of man and for a moment appears to prosper.

One has in mind visits to exhibitions of modern "homes" with displays of furniture and fittings in metal and glass, with fabrics of "abstract" designs without healthy colour; and one's chief interest has been to observe the visitors. Apart from a few queerly dressed eccentrics, the "reaction," as it is now called, of the public is one of frank amusement or sheer bewilderment.

Very different was the attitude of the public at the Antique Dealers' Fair. Here the visitors moved round the beautiful exhibits, looking—and feeling—at home with their surroundings. It is true there was much to learn about the exhibits, and there were those at hand well able to speak of them, but there was no need to explain to anyone that the works were beautiful (still less to explain them away), nor was it necessary to say how good and well made they were, nor why one should admire, and wish to possess, them. This was all so obvious, and it remained only to whisper the prices—



Fig. II. A RARE TRANSLUCENT APPLE AND EMERALD-GREEN JADE VASE. Kien Lung period, A.D. 1736-1795 (Charles Nott, Ltd.)

moderate prices, too, having regard to the quality and rarity of the objects. Our previous articles have described and illustrated many notable exhibits in this vast treasure house, and here we can only add a few further notes to what has already appeared.

One of the largest and most beautiful stands was that of Mr. J. Rochelle Thomas, consisting of important collections of English and foreign porcelain of the XVIIIth century. Of these the most conspicuous was undoubtedly a very fine old Sèvres porcelain dinner service of 116 pieces, exquisitely painted in panels of over 400 tropical birds, all named, taken from Buffon's "Histoire Naturelle." The borders are bleu de Roi and richly gilt. This service was specially made at Sèvres in 1793 for Robert Sievwright, of Blackburn.

In our illustration (Fig. I) we reproduce a tureen and stand of this magnificent service. About fifty years ago it passed into the possession of Lord Monson, of Gattun

Park, and was purchased privately from the late owner by Mr. J. Rochelle Thomas.

Among the beautiful specimens of Chinese carving in jade at the stall of Mr. Charles Nott is an outstanding piece, here illustrated. Fig. II is an extremely rare translucent apple and emerald-green jade vase and cover with stags and rocky landscape intricately carved in bold relief.

At Messrs. Stair & Andrew's stand of fine English furniture we were particularly interested and charmed by the use made of a fine old Leeds cistern (illustrated in Fig. III).

We have had occasion already to speak of the fine collection of early furniture at the stand of Messrs. S. W. Wolsey, Ltd., and we were especially interested in an exquisite little equestrian group 12 in. high, of the XVth century, shown in our illustration (Fig. IV). This is carved in walnut, and has delightful traces of both colour and gilt.

An extremely interesting exhibit is that of Messrs. H. M. Lee & Son, Kingston-on-Thames, and in Fig. V we reproduce one of a set of six Stuart chairs from Scone Palace, Perthshire, originally made for a room occupied by King Charles II.



Fig. III. A FINE OLD LEEDS CISTERN AS LAMP WITH WHITE VELVET SHADE. (Stair & Andrew, Ltd.)

THE ANTIQUE DEALERS' FAIR

At Messrs. Batsford's stand was a fine range of their well-known publications on Fine and Decorative Arts. Among the rare items were perfect copies of the design books of Chippendale, Ince and Mayhew, Hepplewhite, Sheraton and the Adam Brothers.

One item was a lovely set of twelve aquatints in colours by W. Hincks, illustrating the Irish linen industry, published in 1791. It is said to be the only set known to exist with the exception of one in the Victoria and Albert Museum. We illustrate one of these prints on a much reduced scale in Fig. VI.

By the permission of Messrs. C. Pratt, Son and Sons, we reproduce Fig. VII, an exquisitely carved white marble Adam chimney-piece recently removed from No. 15, Portman Square, for many years the home of the late Princess Royal, Duchess of Fife. In view of the demolition of so many Adam's houses in Portman Square, it is fortunate that No. 20 in that square (the Courtauld Institute) is to be preserved as one of the most perfect examples of the work of Robert Adam.



Fig. VII. A CARVED MARBLE ADAM CHIMNEY-PIECE
(C. Pratt, Son & Sons)



Fig. VIII. A RARE OLIVE WOOD CABINET. Queen Anne period
(Owen Evan-Thomas, Ltd.)

We have spoken of the homely atmosphere of the Fair, which was particularly noticeable in the well-arranged complete rooms on the stand of Messrs. Owen Evan-Thomas, Ltd., the furniture in which was of a uniform colour tone. Our illustration, Fig. VIII, is of a rare olive wood Queen Anne cabinet on the original stand. It is in the original state throughout, and there are several secret drawers hidden in the top of the cabinet.

A collection of the most absorbing interest was to be found at Messrs. Charles J. Sawyer's stand, consisting of rare books and illuminated MSS. There were superb examples of XVth century and XVIth century Books of Hours of English, French and Flemish workmanship; and although you may not feel able to afford £475 for one of these treasures, you could not question the fact that the value you would get for your money would be surprising. There was on view a choice selection of the rarest volumes of interest to book-lovers, such as the first edition in two volumes of Goldsmith's "The Vicar of Wakefield," valued at £360, and Keats's "Endymion," first edition, also several very interesting and rare Royal Proclamations. A charming example of artistic interior decoration was that shown by Mr. L. Loewenthal, whose exhibit gave the feeling of a genuine little home. Such tasteful arrangement never shouts—it does better—perhaps it purrs.

Everyone concerned in this beautiful exhibition is to be congratulated, the four gentlemen particularly responsible being Mr. Cecil Turner, Mr. Alex G. Lewis, Mr. J. Rochelle Thomas and Sir Algernon Tudor-Craig, K.B.E., F.S.A.

APOLLO



Fig. IV. EQUESTRIAN GROUP. XVth century.
In Walnut, 12 in. high (S. W. Wolsey, Ltd.)



Fig. V. ONE OF SIX STUART CHAIRS from SCONE
PALACE, PERTHSHIRE (H. M. Lee & Sons, Kingston)



Fig. VI. FROM THE SERIES OF TWELVE ILLUSTRATING THE IRISH LINEN INDUSTRY.
By W. Hincks, 1791. This plate shows the "beetling, scutching and hackling" of the flax (Batsford)

SCÈNES GALANTES OF THE ROMANTIC PERIOD

BY JAMES LAVER

EVERYONE knows, even if only in reproductions, the *estampes galantes* of the XVIIIth century, and it has long been a commonplace of criticism that, of all the manifestations of the rococo spirit, these perhaps contain its essence in the most pure and concentrated form. These urns in parks, these *canapés* in boudoirs, these mountainous beds, these accommodating cupboards, these stolen kisses, intercepted letters, these sighs and smiles and glances—all the paraphernalia of an elegant eroticism, seems to find its most perfect and inevitable setting amid the décor of the last years of Louis XV. Then came the deluge, and the Petit Trianon was suddenly unpeopled, both in fact and fancy. Where shepherdesses tripped now armies trampled, light love was dead, and *talons rouges* climbed stairs to meet a sterner mistress. A world given over to Roman virtue found no place for the frivolities of Fredeberg, Baudouin, Gabriel de St. Aubin and Moreau le jeune. The *estampe galante* had vanished for ever.

Such is the theory; but history is never quite so simple. A tradition so near to the core of the French spirit could not be lost so easily. Roman virtue passed, like other fashions, and the Romantic movement, for all its noble ideals and Gothic pinnacles, found room for a frivolity and an eroticism of its own. It is no longer the dominant flavour of an epoch, but it is there for those who wish to find it, and the present age, for whom the idealism of the Romantics seems somewhat stale, and their heroics not a little absurd, may discover in these forgotten lithographs of the eighteen-thirties and forties a savour which charms by its very unexpectedness.

Let XVIIIth-century *seigneurs* romp with their *petites maîtresses* by all means, but these solemn gentlemen in high neckcloths and cut-away coats, these demure misses in puffed sleeves and flat-heeled slippers—surely they should be writing true love tokens, or watching the moon rise over the ruined abbey, or doing any of the other things that people do when love is no longer an amusement and Lamartine has replaced Voltaire. But, behold! it is not so. What sentimentality there is no more than a decoration, a mere matter of the cut and colour of garments, and there is an added piquancy in the contrast between clothes that are so heavy and loves that are so light.

All the old motifs are there, and all the old excuses. Shoestrings still come untied at convenient moments, doors open unexpectedly and screens and window blinds play at their old treacheries. Puddles require the lifting of skirts, and gusts of wind defeat the precautions of modesty. Streams invite to bathe, and swings are as tempting as ever. The Four Seasons, the Four Elements, the Five Senses, even the Seven Deadly Sins are pressed into service, and the pretence of moralising is no more convincing than it was in the seventeenth-sixties. Only the classical goddesses are missing, for the nymph has become a grisette and Venus herself lives in town.



UN TENDRE AVEU

N. Maurin

At the Leicester Galleries Exhibition

The debt of the XIXth-century prints to their prototypes is obvious enough; indeed, in some cases, the artist has been content to take an XVIIIth-century engraving and transform it, repeating the characters, even reproducing their attitudes, but providing everybody, regardless of expense, with a new suit of clothes. An interesting study could be made of such echo-prints, surprisingly frequent during the early years of the XIXth century, as if artists were accurate in observation, but suddenly lacking in invention. But, indeed, they may be forgiven, for after the rococo period what new invention in this field was possible?

Yet some of the men who produced the *estampes galantes* of the XIXth century were very considerable artists. Gavarni, Lami and Devéria, even although it was only Achille Devéria and not Eugène, were no print-sellers' hacks, but original draughtsmen of the first rank, the men who raised the new process of lithography to heights of accomplishment it is unlikely to reach again.

Of Sulpice Guillaume Chevalier, who called himself Gavarni because of his passion for that remote and romantic Pyrenean village, it is unnecessary to say very much. He was born in Paris in 1804, and Paris, its streets and its people, was in his blood. No one has seen the *Parisiens* and the *Parisiennes*, especially those of the lower middle classes, with such a penetrating

eye, no-one has better depicted their graces or more sardonically exposed their foibles. In the two thousand-odd lithographs, which he produced before his death in 1866, the whole world of *rapins* and *grisettes*, of *petite employés* and *femmes-de-chambres*, of pompous bourgeois husbands and flighty bourgeois wives, lives again. As he grows older his pencil becomes more summary and his figures more monumental, so that some of the piquancy of contemporary detail is lost. His personages, like those of Daumier, are not so much Frenchmen and Frenchwomen living in the eighteen-forties and fifties, as Humanity itself transcending time and place. For those to whom the period flavour is itself an attraction Gavarni's lithographs become less interesting precisely as they rise in the scale of universal art, and, in the end, all that remains of Gavarni, the observant *flâneur*, is the mordant wit of the sub-titles.

Eugène Louis Lami, whose long life stretched from 1800 to 1890, moved in a more aristocratic world than Gavarni. He was a water-colour painter, and an illustrator to whom lithography was no more than a side-line, but he published several albums of lithographs in the early thirties, which established him as a master in this medium also. He had a passion for elegance and that feeling for modernity without which elegance is mere affectation, and he depicted a XIXth century which was at once aristocratic and romantic, a world of dandies and fine ladies in a perpetual round of balls, fêtes, hunting parties and official receptions. He has none of the cynicism of Gavarni, and very little of the eroticism of other lithographers of his period. One feels that he loved the world (or rather *le monde*) too much to be bitter about it, and that if a woman was *chic*

he would remember her toilette and forget her infidelities. His prints stop short of sugary sweetness, but they lack pepper and salt.

Achille Jean Jacques Marie Devéria, the younger of two famous brothers, was born in the year of Trafalgar and died in 1857. He was a portraitist of the first rank, and in all his portraits showed that extraordinary sense of feminine costume, which he turned to such good account in his scenes of contemporary life. He too, like Lami, prefers the elegant world, and loves to depict the latest method of puffing a sleeve or arranging the plumes in a hat. His work is an inventory of forgotten geegaws, a catalogue raisonné of feminine seduction.

Yet I think it is not Gavarni, nor Lami, nor Devéria, who carries off the palm in the present exhibition at the Leicester Galleries: it is Maurin.

Nicolas Eustache Maurin, to whom the compilers of art dictionaries give only the most cursory notice, was born at Perpignan in 1799 and died in Paris in 1850. He was never an artist accepted by the schools, he painted no great pictures, prepared no academic studies. Apart from a few portraits he confined himself to one particular narrow *genre*, but how perfectly he succeeded in it! His sense of period was exquisite—a rare gift, for it is not everyone who can set down the contemporary scene in its quiddity, so that it lives for future ages in the very atmosphere its inhabitants breathed. The details are perfectly assembled; we feel that the artist knew where they could be bought and what were their prices—the names of all the details of the girls' finery and the addresses of the men's tailors. His work is more highly seasoned than that of some of his greater contemporaries, but how charmingly frivolous, how engagingly naughty!

Jean Gigoux is a lesser name again, but by no means negligible. His charm resides not only in the delicacy with which he depicted his chosen subjects, but also in his perfect understanding of the resources of lithography, its velvety shadows and its silver lights. In a long life which stretched from 1806 to 1894 he not only illustrated many books, but produced a number of admirable single prints.

There are other artists to whom we owe these *estampes galantes* of the romantic period, in particular the poetically named Julien Vallou de Villeneuve (1795-1866), whose charming pair, "*Si Jeunesse savait*" and "*Si Vieillesse pouvait*" is exhibited in the present exhibition. There is Octave Tassaert, the "*Corregio of the garret*," Nada and Numa and Philippon, Henry Monnier and Jean Baptiste Madou, Grandville and Grenier and Jules David, all forming part of that astonishing tempest of lithography which burst upon Paris in the second quarter of the XIXth century and carried the fame of the French illustrators to the ends of the earth. For many of these the *estampe galante* was the core of their achievement, and we can only be grateful that so many of their works have survived changing fashion and puritan fury, to offer us a series of charming pictures of a world so different from our own in costume and décor, and so like in fundamental human nature.

* * *

NOTE.—During the month of November the Leicester Galleries are holding an exhibition of *Scènes Galantes of the Romantic Period*.



L'ÉTUDE DE PAYSAGE
At the Leicester Galleries Exhibition

Gavarni



"THE GRAHAM CHILDREN"

By William Hogarth

*Presented to the National Gallery, through the National Art-Collections Fund
by Lord Duveen of Millbank*

(See page 284)



DRAWINGS OF ALFRED ELMORE, R.A. (1815-1881)

BY RALPH EDWARDS



Fig. I. LANDSCAPE. (*Victoria and Albert Museum*)

By Alfred Elmore, R.A.

A FEW months ago several portfolios of water-colour drawings and chalk studies by Alfred Elmore came into the market, having been disposed of by a member of his family. As until then his work was unknown even to zealous and catholic collectors, it may be assumed that these portfolios represent almost his entire output; anyway, their contents cover the whole of his active career. When about a dozen selected examples were shown at the "Squire Galleries" they received very favourable notice in the press. Critics while confessing they had never heard of Elmore, pointed out that he was influenced by Bonington, now and again recalled Sir John Gilbert, and was in some respects oddly in advance of his time—certainly anything but a typical Victorian. A brief biographical note of Elmore will be found in Redgrave's "Century of Painters," where his works are pronounced to be "exceedingly well thought-out and composed and evidently produced by a cultivated mind." The son of an army doctor, Elmore was born near Cork in 1815. He entered the Academy Schools, completed his training in Paris and Munich; then went to Italy, and spent two years in Rome. Exhibiting for the first time at the Academy in 1835, he was elected an associate ten years later, and became a full member in 1837. He was a historical painter, one of those unfortunates obliged to "trace out all the human passions," and this he did to the satisfaction of his contemporaries in such works as the "Origin of the Guelph and Ghibelline Quarrel" and "Marie Antoinette confronting the Mob." These and others like them may, for all I know, still adorn provincial galleries, or in private, collections, banished by changing taste to the housekeeper's room, hang unregarded. Occasionally he descended from such lofty themes, and Frith, to whom he was "my friend Elmore,"



Fig. II. THE BATHER SURPRISED

By Alfred Elmore, R.A.

(*In the Author's collection*)



Fig. III. TWO LADIES AT A WINDOW.
(Victoria and Albert Museum) By Alfred Elmore, R.A.

relates that he was one of the artists who undertook a series of oval heads to illustrate "The Beauties of Moore" at prices ranging from ten to fifteen pounds. For this sort of commission, according to Mr. John Gibbons, a munificent patron of Victorian artists, "the head should be artless, gay, innocent and pretty," and doubtless Elmore strove to make it so. The literary and anecdotal interest of his subject pictures is suggested by their titles taken from the Bible, the Decameron, Shakespeare, Pepys and Sterne. If Redgrave allows him a cultivated mind we may be sure he did not fail in historical accuracy. I have seen a few of his studies on millboard, and they were not of a kind to make me wish for a fuller acquaintance with his work in oil.

But much may be forgiven an artist who had his living to get in an age when critics were never tired of debating whether the spirit of Shakespeare had been rightly caught, if this or that figure was a palpable hit, and if in the females the beauty was of the right kind, that is free from the least taint of French eroticism. For Elmore's contemporaries the subject of a picture was of paramount importance. The painter should try to point a moral, for it was the true function of art to

elevate and instruct; but because of the infirmity of human nature, he might be permitted to adorn a tale. Elmore, like his brother Academicians, laboured assiduously to satisfy this demand: his drawings seem to have been done without a thought for the market, solely to please himself.

As a water-colour artist he reveals a curious unexpected sensibility, and is remarkable rather for the quality of his visual imagination than for any striking accomplishment: in technical facility he is vastly inferior to Bonnington. Devoting himself mainly to figure subjects of the picturesque type, his knights and fair ladies, pages and dwarfs, the stock-in-trade of Victorian romanticism, are transmuted into something for which no pattern existed—the inhabitants of a dream world. In these



Fig. IV. INTERIOR OF CHURCH. By Alfred Elmore, R.A.
(In the collection of Mr. Martin Hardie)

DRAWINGS OF ALFRED ELMORE, R.A.

creatures of his fancy there is often a hint of mystery, a vague suggestion of the sinister and occult. Their faces are stylised into enigmatic masks, their bodies are misshapen, deliberately distorted. A lover hangs over his mistress's chair with a sly ambiguous gesture; a crowd of worshippers beneath a soaring Gothic arch bow to the earth in adoration (Fig. IV); from a gaily clad group a file of ghostly figures detach themselves, and stream away to fade out on the horizon. The drawing of two women seated at a window, in the Victoria and Albert Museum (Fig. III), shows the artist's composition at its best, with his feeling for height and the dramatic use of drapery. If it is compared with the costume pieces of Catermole or Louis Haaghe, Elmore's originality is at once apparent. But of that quality too much must not be claimed for him. He had deeply studied the old masters, and among his sketches are many that show he could play the sedulous ape.

Most of these drawings are sombre in tone, and though Bonington's influence is apparent, they have none of his brilliance and sparkle. Elmore's colour is really his own, and at times he achieves a rare harmony with his olive greens and pale blues warmed by touches of russet and carmine. The Watteauesque subject (Fig. II) is a good example. Broad and atmospheric, the washes of colour are applied with a full brush, while the paper is left blank for the high lights. Elmore's few landscape drawings are mostly mere notations and might almost pass for the work of some minor French impressionist, so obvious in his preoccupation with relations of tone and atmosphere. Most of his studies in pencil and red chalk were obviously done in the Academy Schools and are no better or worse than others of their kind; but there are startling exceptions. When he seems most firmly planted on the earth he suddenly soars, and a drawing of a seated woman in the collection of Mr. Ridgill Trout is worthy of—but I must forbear from invoking great Italian names in such a connection. Anyway, Alfred Stevens would not have blushed to own it, so large are the volumes, so fluent and expressive the line. The contents of these portfolios, now distributed among various collections, give us the measure of Elmore's thwarted powers. He is a strange, baffling artist, full of unresolved conflicts, who seems to have possessed no capacity for self-criticism and never known when he was on the right lines. From a near approach to poetry he will suddenly topple over into the flattest prose. Wayward and capricious, he is a sort of changeling among the respectable Victorian manufacturers of



Fig. V. DON QUIXOTE
(In the collection of Mrs. J. B. Priestley)

sentimental romance and picturesque *genre*. The parallel with Sir John Gilbert is quite misleading. No one who at South Kensington has looked at that illustrator's "Don Quixote and Sancho Panza"—two gentlemen in fancy dress careering through Devonshire on a summer afternoon—is likely to find much in that stippled-up confection to remind them of Elmore's fleeting vision of the forlorn knight (Fig. V). Tragic disillusionment is conveyed by the mere droop of his figure upon the horse, while the opposed silhouette, the dramatic lighting and sombre emotional tone combine to produce a sketch not easily forgotten. Elmore is a case of promise frustrated by the tendencies of the age. If you want nature such as she never has been or will be, come to me, said Fuseli; and some of them came. Elmore's hundreds of unwanted drawings prove that in the middle of the XIXth century such an invitation was given in vain.

Fig. VI.
SANTA MARIA
DELLA SALUTE,
VENICE



By permission of
The Squire Galleries

RAMIRO ARRUE: BASQUE PAINTER OF BASQUES

BY RODNEY GALLOP



Fig. I. A VILLAGE PELOTA MATCH

By Ramiro Arrue

IN an article printed in *Apollo*, in September, 1931, I suggested the name of Philippe Veyrin as the ideal interpreter of the Basque landscape. I did not include the Basque people because Veyrin is exclusively a paysagiste and never introduces figures into his compositions. Many artists have tried their hand at depicting the Basque peasantry, who have such strongly-marked physical characteristics, but none has shown a deeper comprehension of these characteristics, or better translated them into terms of line and colour, than Ramiro Arrue, himself a Spanish Basque of pure descent.

Ramiro is the youngest of three brothers, all painters, and like the youngest son in the traditional fairy tale he has gone farther and achieved a more striking success than his elder brothers Alberto and José (Pepe). These have attained honourable distinction in the path traced out by Zuloaga, Maeztu and Zubiaurre. From the first Ramiro struck out for himself, and in the last few years, from his studio at Ciboure, near St. Jean de Luz, he has exhibited in Paris, London and the principal cities of South America.

Born at Bilbao, he was brought up in the country near Guernica, and took up painting at his father's death. Studying in Paris, he there came into contact with the three influences which, on his own showing, have alone influenced his style. These are Italian primitives, Japanese woodcuts and the French Impressionist school. A strangely assorted trio! But with characteristic Basque aloofness, Ramiro Arrue has taken from these three schools no more than certain indications of a technical order, and his sole inspiration



Fig. II. STICK PLAY OF THE DANCERS OF BERRIZ

By Ramiro Arrue

RAMIRO ARRUE: BASQUE PAINTER OF BASQUES



Fig. III. HOISTING THEIR CAPTAIN
BY BASQUE DANCERS

has always been, and still is, his country and his race, the oldest in Europe.

Pride of race, strong in any Basque, must have been further strengthened in him during his early years by living near Guernica. In that ancient provincial town, at the head of a long, landlocked arm of the sea, there still stands the celebrated oak tree under the branches of which, before the *Junta* or Council of Biscay, the Kings of Spain used to swear loyally to observe the traditional privileges of the Basques. During the XIXth century, when, after the two Carlist Wars, these privileges were withdrawn, the tree shrivelled to a dead stump, which is now preciously enshrined in a pseudo-Greek temple. But, appropriately enough, in these days of Basque resurgence, a green offshoot flourishes beside it. Moreover, it is assured of immortality in Iparraguirre's famous hymn "Gernikako Arbola," which has come to be almost the Basque anthem. The perennial youth, the ever-renewed vigour of the Basque race, is equally immortalized in Ramiro Arrue's studies of his own people.

What, it may be asked, are the physical peculiarities which so greatly distinguish the Basques from any other race? Square-set shoulders, recalling archaic statuary; the vast, potent breadth of the back, bowed by centuries of rude toil; short neck, lean triangular face with pointed chin and high cheek-bones, keen eyes and long, thin nose, hooked at the bridge but straightening again above the nostrils; the firm poise and springy, elastic gait given by heelless, hemp-soled *espadrilles*: all these Ramiro Arrue has noted, assimilated and rendered in a style which has something of the monumental quality of archaic bas-relief. He rarely works in oils, except for his Basque and Aragonese landscapes. His favourite medium is gouache, which he manipulates with the alternating vigour and softness of sheer virtuosity, and which lends itself admirably to his stylized, representative manner.

Ramiro seldom if ever works from nature. Just as his backgrounds cannot be identified as this, that or the other mountain village or Cantabrian seaport, so his models are not individuals but syntheses of the racial

type. In truth, he requires no concrete model. His inner vision is more faithful even than his external sight, and he has only to draw on his intuitively garnered experience to bring out the absolute quintessence of the Basque.

There is perhaps yet another reason why Ramiro Arrue's Basque studies are more completely satisfying than those of any other painter. He portrays many of his figures in action, and in particular in the vigorous postures of the dance or the game of *pelota*. Now, Ramiro himself is both a dancer and a player. When he paints a village *pelota* match (Fig. I), the intricate stick play of the dancers of Berriz (Fig. II) or the final dramatic hoisting of their captain (which all London applauded at the Albert Hall in January, 1930) (Fig. III.), he is rendering an experience which he has not merely assimilated as an aesthetic impression, but in which he has actively, physically participated.

Such an attitude in a painter cannot be divorced from an extensive sacrifice of the individual personality, at least in so far as this differs from the racial norm. Ramiro Arrue makes no fetish of self-expression. Nor is he obsessed with problems of his craft. He is concerned with light, with colour or with form not for their own sakes, but as means to be harnessed and subordinated to the end of producing the fullest and most concentrated expression of a people and their environment. For this reason he is not, perhaps, a painter's painter. He is rather, in the words of Francis Jammes, "an artist who knows nothing but the splendour of his country, who cannot paint save with the truthfulness of love." And because he paints them "with the truthfulness of love" Ramiro Arrue is *par excellence* the painter of Basques.



Fig. IV. A BASQUE FISHERMAN By Ramiro Arrue

THE ETCHINGS OF AUGUSTUS JOHN, R.A.

BY D. KIGHLEY BAXANDALL

(Assistant Keeper, National Museum of Wales)



Fig. 1. SELF-PORTRAIT, 1901 Size $3\frac{1}{4}$ in. by 3 in.

PROBABLY the name of no other artist working in England to-day is so well known as that of Mr. Augustus John. Yet to many who already know him as a painter the discovery that he is also one of the finest etchers of our time still comes as something of a surprise.

The exhibition of anything like a complete series of his etchings is a rare event, as not more than twenty-five impressions were taken from any of his first hundred and seven plates. There was such an exhibition at the Chenil Gallery in 1919, and there is another—open until Christmas—at the National Museum of Wales, Cardiff. It is this last that has given rise to the following reflections.

The hundred and twenty-five etchings now shown represent the whole of John's etched work with the exception of several plates that were lost or suppressed, and of which in some cases only one impression was preserved. Of these hundred and twenty-five plates, the majority were etched nearly thirty years ago. Few were made after 1906, and only ten after 1910. They date, therefore, from very early in the artist's career.

Between 1894 and 1898 John was at the Slade School of Art developing the remarkable powers of drawing that won him recognition as the most brilliant of a more than usually talented generation of students.

On leaving the Slade he began to exhibit at the New English Art Club, showing nothing but drawings for the first few years. It was as a draughtsman, then, rather than as a painter that he was most fully developed when he began to etch.

In 1901, the year of his marriage, the first of the etchings were made. In his earliest plates he is deliberately sending himself to school with Rembrandt, but unlike so many would-be disciples John did not immediately take the master's most mature and complicated plates as his model. Rather he seems to have set out to train himself on lines parallel to those on which Rembrandt himself developed. Rembrandt's first plates are small heads of himself and members of his family, often crowned with some unusual headgear. John accordingly began by etching tiny plates of himself, his first wife, and their kinsfolk. In some, like Rembrandt, he wears a fur cap, while some of the female portraits have hats fantastically decked with pheasant feathers. The "Self-Portrait," 1901 (Fig. 1) is a typical example of this phase.

Rembrandt progressed from plates like these to studies of the beggars and hawkers who passed his door, and similarly among John's early etchings we find studies of tramps, tinkers, gypsies, and the like. With his sojourn at Matching Green in Essex (1903-4)

THE ETCHINGS OF AUGUSTUS JOHN, R.A.



Fig. III.
THE VALLEY OF TIME Size 3 in. by 4 in. By Augustus John, R.A.



Fig. V. SELF PORTRAIT, 1919 Size 5½ in. by 3½ in.



Fig. II. OUT ON THE MOOR Size 6 in. by 4 in.

and in his caravan on Dartmoor in 1905 come studies of country children, ponies and hawkers' vans. Groups of gypsies have also begun to appear by this time and such poetic plates as "Out on the Moor" (Fig. II).

In the Spring of 1906 were etched the majority of the nudes. Not all the groups of nude figures are equally successful, but plates such as "The Big Grotto" or "The Valley of Time" (Fig. III) are little masterpieces vibrating with poetic feeling.

By 1906 most of the etchings had been made, though some of the finest plates are among the few that were still to come. These include the three portraits of the poet W. B. Yeats in 1907 and the four "Girls' Heads," lettered E to H, of 1914 (see Fig. IV). Last of all came a group of six more plates in 1919, including three superb self-portraits, one of which is reproduced in Fig. V.

When the whole series is seen arranged in a roughly chronological order, the gradual change in the artist's notion of what constitutes a good etching is brought out very clearly. If a criticism can be levelled against any of the earlier plates it is that they are a trifle laboured; instead of being left as pure etchings, many have masses of shading added in drypoint.

The later plates have no added drypoint work, and the etched lines themselves are both fewer and more significant. Everything depends on line now; no effects of strong light and shade obscure the extraordinary power and vitality of the draughtsmanship. The economy of means in plates such as the 1919 Self-Portrait is admirable. There is not a line too many, and not a line that imitates the quality of one drawn with a pencil, pen, brush, or graver. Every line is essentially an *etched* line; the whole effect is etching at its purest.

It has been said of Augustus John that he is no respecter of persons but a great respecter of character, a statement borne out by the portrait etchings. For the most part, natural types moulded by contact with the rougher side of life are chosen. There are no fashionable portraits, and only a few heads of friends and fellow artists, but there are many plates of tinkers, quarry folk, hawkers, and especially of the gypsies with whom John's own roving nature has always been so much in sympathy.

The unconventional freshness of the artist's insight into characters such as these, and the directness with which these portraits record the results of this insight give them a peculiar value and appeal.

As the portraits record John's appreciation of character, so many of the figure pieces record a poetic mood or atmosphere with an equally overwhelming directness. Few artists can express such a wealth of emotional overtone by the mere pose of a figure as John obtains in "The Girl with a Sack," a figure so reminiscent in this respect of his superb "Nirvana" drawing in the Tate Gallery.



Fig. IV. GIRL'S HEAD By Augustus John, R.A.
Size 6½ in. by 5½ in.

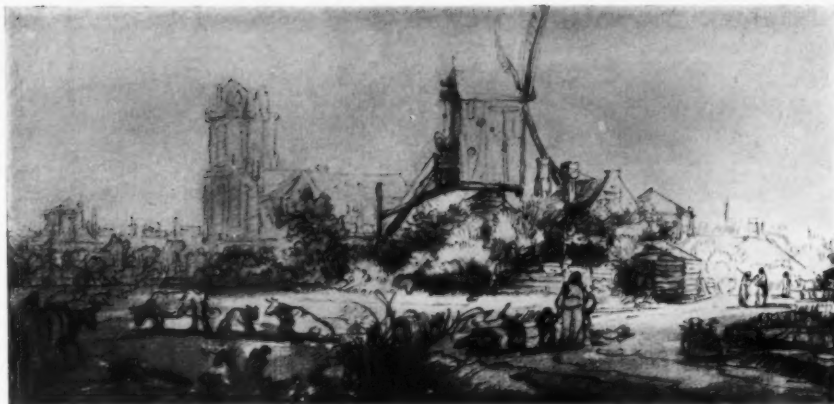
The variety of the different moods of these figure pieces is astounding. At one extreme is the torturing vision of the distorted nudes that peer and caper on the edge of "The Precipice." At another is the frank laughter that lies behind "The Woman in the Arbor," a swarthy half-nude gypsy whose debonair pose and saucer face with its slice-of-melon smile are unforgettable. Utterly different again is the exquisite poetry of "The Valley of Time," a plate which on prolonged acquaintance proves incredibly fascinating and evocative.

In the early plates the head portrayed was seen at first almost purely objectively, and later more and more with the eye of a connoisseur of character. But in these middle period figure pieces a mood or atmosphere or wisp of poetry is often the real subject of the plate. Not that there is ever anecdote or sentimentality—the humour of "The Woman in the Arbor" is visual humour, residing largely in the vigorous to-and-fro rhythm of the pose, just as the delicate poetry of "The Valley of Time" is visual, not literary poetry.

Perhaps the ultimate cause of the fascination that nearly all John's etchings possess lies in this fact, that with a perfect use of the medium and an extraordinary power of draughtsmanship there is blended such a richness of psychological and emotional overtone. Perhaps also that is why, when they are no longer in front of one, these little plates (few of them are larger than 6 in. by 4 in.) take on such majestic dimensions in the memory.

NOTES FROM PARIS

BY ALEXANDER WATT



LANDSCAPE. Pen-and-wash drawing
Condé Museum, Chantilly (Cliché Bulloz)

By Rembrandt

AN important exhibition is now being held at the Orangerie Museum, commemorating the centenary of the death of La Fayette. During the month of May, America celebrated the occasion with great festivity. The present Paris exhibition is the homage France to-day renders to the "Hero of the Two Worlds."

A worthy commendation is due to Monsieur André Girodie, curator of the Blérancourt Museum, for having brought together such an admirable collection of souvenirs of great historic interest. These have been arranged in the following chronological order: The La Fayette Family, The American Independence, The French Revolution, The Restoration, The July Monarchy, The Death and Obsequies of La Fayette.

The portraits of the illustrious members of the La Fayette family—Gilbert du Motier de La Fayette, *maréchal de France*, Michel-Louis-Christophe-Roch-Gilbert du Motier de La Fayette, colonel in the French grenadiers and father of the celebrated Général Marquis de La Fayette; La Marquise de La Fayette, Le Comte and Comtesse de La Tour-Maubourg, Le Duc and Duchess d'Ayen, etc.—create interest as personalities, but are of little artistic merit. They are, for the most part, the work of Ary Scheffer, official, and, I must say, third-rate painter of the family. The portrait of La Fayette as a child, attributed to Drouais, is quite the most attractive of these mediocre works of art. Unfortunately, this somewhat naïve but charming portrait is only a fragment of the original full-length canvas which was destroyed during the French Revolution.

The principal exhibits in the American Independence section are two large tapestries representing America and Europe. These, according to the catalogue, are "tapisseries des ateliers flamands de Soho, près de Londres." Innumerable letters, documents and personal objects, retracing the principal stages in La Fayette's life, are shown in cases ranged around the great room. Outstanding among these are the sword of honour presented to La Fayette by the American Congress, a masterpiece by the Parisian gold and silversmiths of the latter half of the XVIIIth century; two interesting gouache drawings by Van Blarenbergh, illustrating the siege and capture of Yorktown in October, 1781; two paintings by Hubert Robert, showing the departure of La Fayette for America in April, 1777; a portrait of Benjamin Franklin, attributed to Greuze; the pistols and walking-sticks which belonged to Washington; a fine terra-cotta bust of Washington by Houdon; and a cup and saucer in Sèvres porcelain, the gift of Louis XVI to Washington who, in turn, presented it to his friend La Fayette.

The souvenirs, which date from the period of the French Revolution, mostly recall La Fayette in function as head of the

National Guard. Especially interesting among the numerous engravings and coloured drawings are those depicting the Storming of the Bastille in 1789, the Ceremony of the National Confederation at the Champ de Mars in 1790, and the Capture and Imprisonment of La Fayette at Olmutz in 1793.

Several portraits of La Fayette figure in the Restoration and July Monarchy sections of the exhibition, the most important being the full-length picture by Samuel Morse, lent by the city of New York. Morse, considered the finest American portrait painter of the time, was commissioned to do La Fayette's portrait on the occasion of his last visit to the United States of America.

There is an interesting collection of swords, epaulettes, decorations, gloves and walking-sticks, one of which bears the following inscription engraved on a silver plaque: "City of Boston, North Street, August 24, 1824. Presented to General La Fayette by a full-blooded Yankee, as a token of respect for services rendered America in her struggles for Independence."

La Fayette's death-bed and some of his furniture from the Château de Chavaniac are the last exhibits and souvenirs of a great man's life.

The Condé Museum, Chantilly, is showing a rare collection of drawings by masters of the Dutch school. The holding of an exhibition at the château always creates widespread interest as the Duc d'Aumale, that great connoisseur who formed the amazing collection, stipulated that no work of art was ever to be loaned from the museum. And he certainly was a man of exceptional judgment and discrimination whenever the acquisition of fine art was concerned. He brought together one of the finest collections of the work of Poussin. Monsieur Henri Malo, curator of the museum, recently made an exhibition of the 102 drawings by this master—one of its proud possessions. Apart from the paintings, a collection of twenty-two water-colour drawings by Rembrandt, and 363 drawings by Clouet give an idea of the inestimable value of this museum's treasures.

The work of Rembrandt figures prominently in the present exhibition. A landscape pen-and-wash drawing of exceptional quality is the most important of the six drawings here shown. "Arbres," by Jacob Ruysdael; "Cerfs dans une futaie," a large and fine drawing by Dalens; "Ferme des polders," a water-colour by Hulswit; "Ruines," by Breenberg; "Chasse au cerf," a fine study of movement by Van der Vinne; a drawing of the famous "Ferme" by Hobemmma; and an extraordinary study of "Racines" by Pynacker are the principal landscape drawings. There are numerous sketches of animals: cattle by Paul Potter, cows by Nicolas Berghem, and horses by Wouvermans; and some admirable views of Amsterdam by Ritschopf, of Embden by Backhuisen, and of Rhenen by Albert Cuyp. Mention

must also be made of three magnificent marine drawings by Guillaume Vandervelde and several fascinating interiors by Van Ostade and Jan Steen.

A signal success has been the outcome of the considerable time and labour expended in forming the "Passion of Christ, in French art" exhibition which opened in May at the Trocadero museum and Ste. Chapelle. Over a month ago it was reckoned that at least 100,000 people had visited the exhibition. While the sculpture arouses great interest on account of its wide range of subject, period, and place of origin, the fine quality of the many primitive and classic pictures exhibited prompt as keen an appreciation. A little ivory Crucifix (No. 345 in the catalogue) merits particular attention for its very simple and delicate conception and most perfect balance of composition. Unfortunately this is only a copy—a very fine one—of the original, which is the proud and jealously guarded possession of the Herlufsholm church in Denmark. It is a masterpiece of French art of the 2nd quarter of the XIIIth century. The (illustrated) 1485 "Bearing the Cross, Crucifixion, Descent from the Cross" triptych may be cited as an example of the many rare quality paintings there are to be seen at this exhibition.

OBITUARY

The sudden death of Paul Guillaume, the well-known art dealer, at the age of forty-two, has caused deep regret throughout the Paris art world. He was extremely active in his occupation and did much for the arts. He formed a magnificent private collection for himself, and his collection of negro sculpture is one of the finest existing. He was among the very first to establish the worth and importance of African art which, in the early stages of his art dealing, he used to exhibit in a garage annexe near the Avenue de la Grande Armée. When he later moved to the Rue de Miromesnil he showed the work of a few contemporary masters along with his negro sculpture which was then drawing the attention of Guillaume Apollinaire, Picasso, Max Jacob, etc. This soon earned him a certain repute. From the Rue de Miromesnil he moved to the now-famed Rue la Boetie gallery, where he mostly showed the work of Douanier Rousseau, Vlaminck, Chirico, Utrillo, Picasso, Modigliani, Matisse, Marie Laurencin, and, especially during the last two or three years, the paintings of Derain.

As a prominent and dapper little figure of serious and oft-times melancholy mien, astute in his dealings, and generous in his aid for struggling artists, Paul Guillaume will be a great loss.



IVORY CRUCIFIX. Second quarter, XIIIth century
At the "Passion of Christ in French Art" Exhibition, Trocadero Museum.
Cliché Archives Photographiques



TRIPTYCH FROM THE CHURCH OF SAINT ANTOINE DE LOCHES

By an unknown master. Dated 1485

At the "Passion of Christ in French Art" Exhibition, Trocadero Museum
Cliché Archives Photographiques

BOOK REVIEWS

LÉON DEUBEL : Oeuvres. (Mercure de France).

LÉON DEUBEL : Lettres. (Le Rouge et le Noir).

Surely here is a case for worthy applause when, in these days of military memorials, the statue of one more literary figure goes up to remind us that there are, after all, those who place a value on the aesthetically constructive side of life. The poet, Léon Deubel, left to the world a message of determined pride in the high art of his calling. The accompanying portrait of a bust due to the skilled hand of the Japanese sculptor Takata, bears out in the vigorous treatment of his subject the firm fortitude of the poet's vision. This monument will shortly be inaugurated at the Seven Trees, Charenton, at the place where, on June 10th, 1913, the body of Léon Deubel was pulled out of the Marne.

Deubel has been called the last of the *Poètes maudits*. That he was a man whose singular and personal aspirations made it difficult for him to adjust his chimerical hopes to the stern realities of life. Did he not, at the age of twenty, pen this line :

"Et je cultive le dédain des gens comme une fleur?"

But one is accustomed to associate the term *poète maudit* with a life of dissipation and wilful debasement; whereas, in Deubel's case, his unfortunate inability to stave off the pangs of hunger and social obloquy were



BUST OF LÉON DEUBEL

partly due to the extravagant pride of his own individualism and partly to the blind aloofness of the literary public of his time. He knew only too well that he would achieve no fame until he had left this world behind him.

A vos civilisations
Je préfère les paysages . . .

Deubel refused the comfortable offer of his uncle's grocery shop at Belfort, and rather half-heartedly entered the teaching profession. Doubtless he thought he would be in closer contact with the dream of his life—poetry. But he was ill-suited to the task, and finally had to give it up.

He had a great enthusiasm for the English language, and especially for its verse, which he considered so musical. To his school friend (his friend during life and after), Eugène Chatot, he wrote, at the age of sixteen : "Avec quel enthousiasme vais-je embarquer pour la terre d'Albion, la terre de la liberté pour moi. Peut-être là ne douterai-je pas de la vie !" (He never went !). For he was, above all, a doubter—even being a prey to superstition. He reveals how the day, when he first launched out into the world, was a grey, wet day—"un de ces matinées sans clartés franches où la lumière hésitante semble vouloir se dérober sous le lourd plafond des nuages comme un œil hypocrite sous sa paupière." The shroud of that vision seems to have haunted his short life (1879-1913).

His brightest moment was when he visited Italy with the funds of a small legacy. Some of his letters written during that period are amongst his best writings. His eye for colour is evident in the following :

"Le soleil couchant cuivrait la partie occidentale du lac tandis que peu à peu la symphonie divine *diézée et bémolisée* présentait des tons roses et violets. J'ai bien observé la couleur de l'eau que les poètes diraient effrontément orange. Ils ne savent pas voir ; les 'cuivres du couchant' ne sont pas oranges, mais bien couleur de casserole en cuivre luisant dans un intérieur flamand."

Already Deubel's verse strikes an original note. In the poem, written at the time of this visit to Italy, where he speaks with the breath of the winter wind, he ends :

Des promontoires blancs, où la lune qui luit
Semble une hostie dressée sur de neigeuses toiles,
Je pars, zébrant du fouet la gorge des étoiles :
Noir cavalier ailé qui ravage la nuit.

That he took this visit seriously is evident from another of his letters : "Ce n'est pas, comme on le pense, un voyage banal. Il n'y a du banal que les impressions qu'en ont rapportées les chevaliers du Baedeker, la race laide et bête des Anglais qui parcourent 10 kilomètres de chefs-d'œuvre à l'heure !" (Perhaps the glove fits the Americans more aptly nowadays, friend Deubel !)

La Lumière natale draws the curtain over Deubel's poetic adolescence. On his return to France he compiled a plaquette of poems—chiefly sonnets—by which he knew his name would either live or die. Discarding the purely Parnassian mould of rather sterile and bucolic description, Deubel tells his friend, Louis Pergaud, that "il y a là autre chose que l'impression ordinaire et des images, il y a toute ma révolte d'orgueilleux et d'artiste,

toute mon amertume de sacrifié. . . . Il reprit le chemin blasphémé du soleil. Je le reprendrai un jour, après tant d'autres pour découvrir ma patrie qui n'est pas de ce monde." Poète maudit? Perhaps. But with the flag of his own imperishable personality flying high—"Compagnon fabuleux de l'aigle et du condor."

Of his Muse he says: "La mienne est une grande dame en robe de brocart qui regarde la vie s'ébattre sur des pelouses merveilleuses, en de nobles jardins à la française. Et je lui fais dire des choses rares, pleines d'au-delà, d'arrièreplans." Eugène Chatot, in his admirable introduction to the Letters, tells us how the labour of compiling a poem was, to Léon Deubel, a painful one, but that no delight equalled the fashioning of a successful line of verse.

The last eight or nine years of his life were spent in Paris, trying to keep starvation from his door. He contributed articles, short stories and poems to several reviews. A Russian engaged in translating the works of Maxim Gorky enlisted his services as secretary. But these were only momentary drops of manna. Despite another small legacy received in 1912, the end was near. Yet his courage never forsook him until the last moment.

"En vain, pour dévoyer mon effort qui succombe,
La noire Faim suspend de périlleux balcons
Sur des galets battus de rêves inféconds;
En vain l'amer chagrin réprimé vire en trombe;

Demain parait . . . "

The thought of what he could achieve in the future never deserted him:

"Je pousserai mes vers sur le monde futur."

The last poem published during his lifetime is almost prophetic. Addressing the ships to whom the poem is dedicated, he says:

"Et quand mon fou désir de connaître s'allume,
Comme vous, égarés sous des toisons de brume,
Je lance un rouge appel à qui rien ne répond

Dans l'azur que, vaincu, je poignarde de haine
Et je me couche au lit de la détresse humaine,
Comme vous, en sombrant, au lit des goémons."

Six months later his body was found floating in the Marne.

These two books form a worthy monument to the dream of Deubel's ambition. His work is a link between the symbolism of the later part of the XIXth century and the obscure perfection of a modern Valéry. The diligence of his style and the vigour of his imagery has not failed to encourage more than one of the poets of to-day.

Had Deubel written nothing else he would always be remembered for having uttered one of the most poignant poems in the French language when, at the age of twenty-one, at 3 o'clock in the morning, famished, he cried from a Paris municipal bench of stone:

Seigneur ! je suis sans pain, sans rêve et sans demeure.
Les hommes m'ont chassé parce que je suis nu,
Et ces frères en vous ne m'ont pas reconnu
Parce que je suis pâle et parce que je pleure . . .
. . . Seigneur ! pardonnez-moi s'ils ne m'ont pas aimé !

If those brothers failed to recognise you then, Deubel, this monument is proof that your cry of distress was heard.

MALCOLM McLAREN.

UGO BERNASCONI. By ARDENGO SOFFICI. (Milano: Giovanni Scheiwiller, via Melzi d'Eril, 6). 1934. Small 8vo., pp. 16 + plates 30. Lire 10.

More concerned with appearances than with physiological structure, Ugo Bernasconi in his studies of people is sufficiently realistic. His painting aims at the plastic, and he reaches it by means of impressionism, by the manipulation of colour light and shade. His flower pieces and landscapes partake, too, of the simplicity to which his method lends itself. He possesses a very pleasing talent, to which the well-known critic Ardengo Soffici does justice. The brochure forms the twenty-fifth item of the very useful series, "Arte Moderna Italiana."

PITTURA ITALIANA CONTEMPORANEA DALLA FINE DELL' 800 AD OGGI. By VINCENZO CONSTANTINI. (Milano: Ulrico Hoepli, 1934). Large 8vo., pp. viii + 236 illustrations. L.60.

This thoroughly comprehensive history of modern Italian painting is divided into four parts: traditional, surrealism, the new century and neorealism. This is a convenient arrangement, for the subject is wide and fecund, but the significant fact emerging is that Italian modernism is securely based on traditional lines with divergences which form only a small part of the large whole. This traditionalism is based, in its turn, on truth to nature, even when the pictorial aspect takes the stage, and is maintained although naturalism becomes more and more pronounced. In spite of those painters who are tainted with fauvism and futurism, nature still commands; surrealism has adopted no dictatorship; nature is still in command even over the small contingent of the post-impressionists who are following Matisse and Picasso. The general impression to be gathered from the copious illustrations of this generous volume is that the Italians are willing to adopt and adapt new ideas, but they have to be employed in the service of a general advance by way of tradition. There are fine painters to-day in Italy, and among those only recently dead. There is a "dictionary" of them extending to no less than thirty-six pages of biographical information in which such famous names as Umberto Boccioni, Carlo Carrà, Ettore Cosomati, Giorgio de Chirico, Antonio Mancini, Amadeo Modigliani, Gino Severini, and Ardengo Soffici appear. This is a most useful feature of a thoroughly competent history of one of the most vital aspects of contemporary art. It gives one to think of the possibility of so compendious a volume on Modern English painting being issued in this country. It should be done, for we are lamentably discourteous and inattentive to our living artists.

K. P.

GARDEN DESIGN OF TO-DAY. By PERCY S. CRANE. (London: Methuen.) 15s. net.

Whether their lot is cast in a town or in the country, whether they have at their disposal a landed estate, a cottage garden, or even a backyard, all lovers of gardens and flowers will find practical help delightfully given in this beautiful book. It is written by an expert who is also an enthusiast. He deals shortly but adequately with almost every conceivable type of garden, with generous plans and illustrations in photogravure of extraordinarily beautiful gardens in town and country.

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PORTRAIT OF SASKIA BY REMBRANDT

In the Cassel Gallery

(see page 286)



BOOK REVIEWS

Within the compass of some 200 pages he gives sound advice on the planning and planting of gardens for modern houses, drives and forecourts, large gardens, small gardens, formal gardens, rose gardens, water gardens, rock gardens, Japanese gardens, wild gardens, lawns and woods. The book is a model of balance and good sense, two excellent qualities that are not always found in combination with the enthusiasm of an expert.

The author reminds his readers that "the one sure fact is that no two sites of any size are exactly alike, and that the secret of making the most of any garden lies in seeing the possibilities peculiar to the site, and then to develop them to their fullest extent. In this way only can gardens be given character and made beautiful."

CHOPIN: HIS LIFE. By WILLIAM MURDOCH. (London: John Murray). 16s. net.

Since the appearance of Niecks's monumental Life of Chopin, in two volumes, a good deal of extra material in the form of letters and other documents has been found and published. Among other points it is now definitely proved that Nicolas Chopin, the composer's father, was entirely of French descent. It used to be suggested that he was half Polish. In this book the writer is wholly concerned with Chopin's life, and only mentions his compositions in passing, as he intends to devote a later volume to them. This should be of great interest, as a pianist's point of view of piano music naturally differs from other people's. Chopin's only teacher in piano playing was Zwiny, a Bohemian violinist, and he learnt harmony and counterpoint from Elsner, who let him go his own way to a great extent. Mr. Murdoch thinks this was a regrettable mistake, and believes that "Elsner could not have driven away the boy's originality; he could not have damped his ardour, nor could he have stopped the flow of melodies." Here he seems to forget the disastrous effect that intense theoretical study had upon the clever Russian, Rimsky-Korsakoff. One cannot help feeling that Elsner understood the impressionable nature of the boy, and knew quite well what he was doing when he decided to let him be free. Like all true artists, Chopin was a very hard critic of his own work, and was always trying to polish and improve what he had written.

Mr. Murdoch calls Chopin a snob. He might be called a "superior person," but he certainly was nothing worse. On his mother's side he was of noble descent, and he was an innate aristocrat in every way, shy and fastidious, distrustful of his own powers. It is true that most of his friends in Paris were Polish aristocrats; but he was such an ardent patriot that we may be sure that it was their nationality more than their position that attracted him.

As to his love affairs, one writer at least holds that he was never really in love at all. His early "ideal" was Constantia Gladkowska, who inspired the wonderful slow movement in the F minor Concerto, one of the most beautiful things he ever wrote. Then it seems clear from Mr. Murdoch's account that he was very deeply attached to Marie Wodzinska, though it is uncertain whether there was any actual engagement. The story about Countess Delphine Potocka's being anything more than a friend lacks foundation. Quite undoubtedly the sorrow and disappointment that Marie Wodzinska's marriage caused Chopin were the main factors that induced him to yield to the fascination of George Sand.

And it was his almost virginal purity that attracted her. Mr. Murdoch quotes Sir Henry Hadow's opinion that this affair was not a *liaison*, but just "a pure and cordial friendship." It is well known that Chopin abhorred immorality and loose living, and that he had all his life a profound respect for women. In some ways he was actually prudish. We must leave it at that. A great deal has been written both for and against George Sand, and Mr. Murdoch is very just in his estimate of her. He fully recognizes the share that she had in awakening powers in Chopin's genius which might otherwise have lain dormant for ever. In one point Mr. Murdoch seems to be mistaken, for he says that Chopin was not lovable. If he had not been, surely George Sand could not have endured him for so long, and to the end of his life his own family and early friends clung to him. So did George Sand's daughter, Solange. From all accounts he was endowed with quite exceptional personal charm, and the extant letters to his family and friends show that he was of a very affectionate disposition and quite without "side." He was, of course, very much wrapped up in himself, but his illness and his lonely life must be taken into account. As Mr. Murdoch points out, he seems to have been all his life something of a spoilt child.

Chopin's hands were small but extraordinarily supple. He originated a manner of playing with the hand turned sideways so that even a small hand can grip large chords and connect the widely spaced arpeggios that are so characteristic of his style. These secrets, and many others, were communicated by his wonderful boy pupil, Filtsch, to Leschetizky in his early youth. Paderewski, Leschetizky's most famous pupil, was largely instrumental in crushing the "piano thumpers" of the later XIXth century, and inculcating a more delicate and intimate style of performance which was thus greatly due, in the first instance, to Chopin himself. It was a bold undertaking to write a new life of this great and most original musician, and Mr. Murdoch is to be heartily congratulated on his success. The illustrations and facsimiles are very interesting.

C. K. J.

THE DRAWING AND PAINTING OF DOGS. By G. VERNON STOKES, R.B.A. (Seely Service & Co., Ltd.), 10s. 6d.

Dogs are so popular, and are likely to remain popular for all time, that it is no surprise to learn that there is a special art of their representation; indeed, it is almost a science, judging from the many diagrams in this interesting book. One of the charms of a dog is his incessant movement—which the stuffed pet has lost for good. Mr. Stokes begins with the skeleton and the muscular structure, which the artist must know scientifically before he starts to draw the living animal. We then have five chapters on Action, Body, Head, Coat Media and Materials, brightened by sixty sketches.

Dog-artists, if we may use the term, are rare, and our sketches begin with the greyhound, the acme of movement. The Greeks had ideas of the geometrical proportions of the human body, we are told, and it is no surprise to learn from Mr. Stokes that a dog's body has affinities to an oblong box which he fills, just so. We pass on to the legs, the head, the ears and the nose. There is one right way and many wrong ways of drawing these several parts. Mr. Stokes is a good teacher and is not afraid of exercising his authority. W. L. H.

NOTES OF THE MONTH

THE BI-CENTENARY EXHIBITION OF THE WORKS OF JOSEPH WRIGHT, A.R.A. (WRIGHT OF DERBY). CORPORATION ART GALLERY, DERBY, OPEN TO NOVEMBER 18th, 1934

It is of course appropriate that this bi-centenary exhibition should be held in the gallery of Wright's native town; one cannot, however, avoid a certain regret that so impressive a collection of the work of a much underrated painter could not have been thrust closer under the noses of those of our critics who are so contemptuous about English painting of the XVIIIth century. For I fear that, even though the richest of feasts be spread, Wright's repute does not stand high enough to tempt many of them to pilgrimage to the Midlands. At the moment I write (September 8th) I am assured that not a single London critic has so far been seen in the galleries.

And a feast it is. It traces Wright's development from the somewhat hard competence he acquired from Hudson (Nos. 122 and 126) to the atmospheric breadth and vigour of the full length Arkwright portraits (Nos. 113 and 140)—surely the Sir Richard Arkwright (No. 113) should be counted among the masterpieces of English portraiture? And in between them come half-a-dozen or more portrait groups of children of a quality which invites comparison with any of Wright's more famous contemporaries; two of them are here reproduced.



THREE CHILDREN OF SIR RICHARD ARKWRIGHT
Captain Richard A. Arkwright's Collection



THREE CHILDREN OF SIR RICHARD ARKWRIGHT
WITH A GOAT *Captain Richard A. Arkwright's Collection*

Perhaps this exhibition emphasizes Wright's portraiture at the expense of his landscape and industrial pictures, for he was by no means a portraitist alone. I have previously offered in the pages of this magazine my opinion that Wright's landscapes may be found under more famous names. This exhibition brings out a confirmation of that opinion. A year or two ago I was shown a photograph of a picture attributed to Richard Wilson, a picture, so I was assured, accepted as a Wilson by eminent authority. It is a variant of No. 120, "Italian Lake. Sunset."

Undoubtedly Wright was strongly influenced by Wilson, whose friend he was, but when he shook off this influence, as he did in No. 128, he evinces a personal feeling for landscape which in its dependence upon *nature* rather than *art* is reaching out toward Constable.

Like others of the less famous XVIIIth century painters, Wright's work needs a thorough sifting, a work which I hope to perform in the not too distant future. Many good pictures are taken from him and many inferior ones foisted upon him. It is apparent from this exhibition that any picture of an effect of artificial light for which no better name can be found is labelled Wright of Derby, and it is regrettable that the curious policy of non-discrimination adopted by the director of the gallery has led to the inclusion of pictures which strain politeness even to call doubtful. There is one picture which on

NOTES OF THE MONTH



PORTRAIT OF RICHARD BRINDLEY SHERIDAN
In Lady Inglefield's Collection



"ITALIENNE ASSISE," 1850 30 in. by 38 in. By Corot

the passing world more perhaps than any artist's. His work seems to have the peculiarity of blinding the eyes of its spectators to the facts and allowing them only to see what they wish to see. When he began, public opinion, including the artists, made a distinction between drawing and colouring—that is to say, between making outlines and filling spaces. Corot himself has told us that when he attempted to sketch in the orthodox manner he could never get the impression of a whole; his drawings

grounds of costume alone must date from at least forty or fifty years after Wright's death.

One last regret. If in place of the plethora of indifferent Romneys at last winter's Exhibition of British Art we had been shown some of the fine works now at Derby, Wright's repute would undoubtedly stand higher than it does and this exhibition attract more attention. But maybe the selectors did not know of them. R. M.

A COROT EXHIBITION AT MESSRS. KNOEDLER'S IN NEW YORK

The pictures we illustrate here are from an important exhibition of Corot at Messrs. Knoedler's Galleries in New York, which closes on November 17th. Corot's reputation has been coloured by the changes in



CHEMIN DE MÉRY, 1864

By Corot



"LA ZINGARA," 1865 57 in. by 41 in.

By Corot

remained a collection of fragments. So he changed his method and in doing so was accused of being unable to draw. Then again as a typically French artist he was always torn between the Latin and the "nordic" strains of his nature, and consequently praised or condemned according to the spectators sympathies with Poussin or the Dutch school. Whilst Academicians would have little to do with him and hung his paintings in dark corners, he was making eight thousand a year out of the admirers of his art. Praised thirty, forty and fifty years ago for his tender, elusive sentiment, he is now esteemed, on the contrary, for the precision and solidity of his early work. Regarding himself primarily as a landscape painter, and withholding his portraits and figure painting from public exhibition, he is to-day perhaps even more appreciated for his figure subjects than for his landscapes. And finally acclaimed as a purely French artist owing no debt to the Dutch or English landscape painters, he is, on the contrary, regarded by others as descended at least in some respects from Constable. And when we remember the tremendous sensation created by the exhibition of Constable's "Haywain" in Paris, in 1825, and the fact that Corot visited England and late in life painted an "Hommage a Corot," we cannot escape the belief that he owed his *painting*, in contrast to the *pencil* of others as well as his observation of tone relations to the great British artist. The New York exhibition contains examples of all these different aspects of his great and sound art and gives, incidentally, evidence of the debt modern painters such as Utrillo, Derain and Segonzac owe him.



ROUTE À TRAVERS CHAMPS 1865-70

By Corot

DUTCH AND FLEMISH XVIIth CENTURY PAINTINGS AT MR. FRANK T. SABIN'S GALLERY

Exhibitions of paintings by Old Masters are becoming more and more rare; it is perhaps a sign of the times. We are fast losing the capacity for contemplation which is the first requirement of the student of old masters. Mr. Frank Sabin's exhibition of a number—twenty-five—Dutch and Flemish XVIIth century paintings—is therefore almost a major event. The most important picture here, from the art historian's point of view at least, is the Rubens copy of Titian's double portrait of "The Emperor Charles V and his Queen Isabella of Portugal." Titian's original having been destroyed, "the coming to light of Rubens' painting gives us," as the catalogue says, "a valuable document of vital importance to both these great masters." Less important, but much more typical of the master, is Rubens's own preliminary sketch of "The Reconciliation of the Romans and Sabines," the extant finished painting in the Pinakothek being executed by his assistants. This sketch is full of the artist's amazing verve. From the hand of his most famous pupil, van Dyck, we have here a beautiful "Study Head of a Man," with a black skull cap and white collar. One of the best examples one could wish to see of Jan Steen's art is "The Adoration of the Shepherds," as distinguished in drawing as it is in its colour harmony based on a blue, pale violet and white dominant. Even

more striking, though less subtle, is the Vermeerish Ochtervelde, "A Lady Conversing with Her Maid," in which the brilliant red jacket of the lady dominates the grey background and the other subordinate colour harmonies. Another striking work, and unusual for that artist, is Albert Cuyp's Ruysdaelish "View of Dordrecht in a Thunderstorm," which is not only a fine landscape with a low horizon but remarkable owing to the careful observation which is displayed in the representation of the flash of lightning. By comparison, Ruysdael's "Winter Landscape," as indeed the other Winter landscapes by Salomon von Ruysdael and Artus van der Neer, with the exception of No. 10, are hardly distinguished by close observation and make one regret the decline from Pieter Brueghel's wonderful directness and basic truth. Amongst other paintings worth special mention are a jolly Steen, "The Merry Ratcatcher," a fine Ruysdael "The Ferry," and a pretty "Woody Landscape" by Hobbema.

THE R. O. I. EXHIBITION

The R.O.I. exhibitions never fail to make me feel uncomfortable. They always contain a majority of eminently "respectable" paintings. Then what is wrong? The exhibitors are, of course, entitled to say: "There is nothing wrong with us; it's you that are wrong. Probably because you are not used to respectable company!" Well, I do not know; one cannot help being used to respectable company, because most of the world, as we sometimes forget, consists of such; consists, that is to say, of people who will submit themselves to anything provided they are convinced that it is the thing to do or to accept—not excluding murder. And strange to say the R.O.I. artists and their kin always seem to me to "kill the thing they love." That thing, above all is *nature*. Consequently all their pictures—or to be fair—nearly all, remind one of nature only. The presence of the artist in his work is seldom felt. Jan van Eyck in

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one of the finest pictures in the world—the so-called “Burgomaster Arnolfini and His Wife” in the National Gallery—wrote on the walls of the chamber he has depicted: “*Jan of Eyck has been here.*” Every picture should remind one of the fact that the artist “has been here”; and the pleasure should be in the reminder of *this* fact, and not of the facts of nature, which no artist, be his skill never so immense, can truly imitate. And as most of these artists are trying to persuade us that they not only can imitate, but can even teach nature her business, I feel uncomfortable. But happily there are a few exceptions to the rule; there are, in other words, pictures which clearly show that the artist “has been there” and has left a *pleasant* record of his visit. Amongst such pictures I would mention, in the order of the catalogue and not necessarily of merit, Mr. Hesketh Hubbard’s “Euston,” Mr. J. P. Barraclough’s painting on glass “Dahlias,” Mr. John Cole’s “Haymarket,” and the even better “Charles Street, Haymarket,” Mr. Gerville Irwin’s “Fleet in Harbour, Mevagissey,” Mr. Padwick’s “Near Haslemere,” Mr. James Bryde’s “Archway View,” Mr. L. S. Lowry’s “Lodging Houses,” but it is really time that this artist should change his tune a little, Mr. Padwick’s “Emsworth,” Mr. Ian McNab’s “Spanish Farmstead,” Mr. Bernard Nemes’s “Dinham Bridge, Ludlow,” Mr. R. Kirkland Jamieson’s “A Sluice Gate,” Mr. McNab’s “Espluga de Francote, Spain,” Mr. Douglas S. Gray’s “Coast Scene: Off the Isle of Wight,” Mr. Charles Pears’s extraordinary “The Needles: Moonlight,” though it is essentially a poster design, Mr. C. R. W. Nevinson’s “My Garden,” Mr. Charles Ginner’s “The Cornish Coast,” and Miss Lievin-Bauwen’s “Head.” What astonishes me again and again is that so few artists are moved to depict the amazing incidents of modern existence. For instance, only one artist, Mr. Norman Wilkinson, has been inspired to paint a landscape as seen by our “flying men.”

PAINTINGS BY C. R. W. NEVINSON AT THE LEICESTER GALLERY

Mr. C. R. W. Nevinson’s art is a somewhat difficult problem, at least, for a writer who is anxious to find out what he really thinks about it. Time there was when “the critic” really could believe in his *critical* mission. That was the time when he was defined as “one who analyses the ruling principles which guide a work of Art and points out deviations from taste and accuracy.” Given *nature* and *the antique* as guides one could under such conditions measure both taste and accuracy with a pair of callipers, so to speak. *Tempi passati*: to-day the critic ranks, if he is to rank at all, with the artist the only difference being that he takes his inspiration from the work of art, rather than from nature.

This granted, I find that Mr. Nevinson uses his intellect or rather his intelligence often to better purpose than his eyes; that in other words his ideas have a greater appeal than their execution, but that they also sometimes betray him into rank banalities or sentimentalities such as her the “Starlighter” and “April,” as they also cause him to become a kind of cartoonist as in “They all know the way: A symbolic satire.” Yet “Portrait of an Artist” proves that he is as good a painter in the pre-impressionist manner as “Easter” proves that he can improve on the impressionists. One

must, altogether with him distinguish between the work of the painter and that of the thinker, and whilst rejoicing that as a thinker he is one of those who wishes to put *meaning* back into subject matter, at the same time regret that he is not often so pure a painter as he proves himself to be in his scenes of the English landscape, such as “Earth,” “Greenwich,” or “Ploughing.”

THE REVELSTOKE COLLECTION

It is some months since a really important collection of English Pottery has appeared in any London Auction Room. Great interest will therefore be aroused in the unique collection, which is to be offered for sale by Messrs. Puttick & Simpson, on November 21st and three following days. The late Lord Revelstoke was well known as a collector of discernment and discrimination, but the question of intrinsic value hardly weighed with him when he felt it necessary to fill gaps in the sequence of his acquisitions. The XVIIth and XVIIIth century of English pottery is strongly represented in nearly every type—Lambeth, Bristol, Liverpool, Wincanton and Dublin Delft, from 1640 to 1784; Staffordshire Salt-glazed stoneware, both coloured and white; Astbury, Ralph Wood and Whieldon Pottery, together with the delightful Agate Wares of the first half of the XVIIIth century. The Slip Ware section includes a fine *Thomas Toft* Dish and one by *John Wright*. The northern factories of the second half of the XVIIIth century include some fine specimens of Leeds and Doncaster pottery and the wares of Newcastle, Sunderland and Stockton.



LAMBETH DELFT PUNCH BOWL XVIIth century
At Puttick & Simpsons

Salt glazed stoneware of the brown variety is there with the productions of Fulham, Lambeth, Nottingham, Chesterfield and Denby. The Collection is rich in historical specimens and several pieces possess a pedigree going back to the date of manufacture. One instance of this is the fine Punch Bowl, decorated on the outside with large and small fishes, in blue and white upon a powdered manganese ground (see illustration Fig I), upon the base of which is an old written inscription, “Isaac Walton Punch Bowl, commonly called his Minow Bowl.” It evidently passed into the hands of his intimate friend Charles Cotton, the literateur, who wrote a chapter on fly fishing for the fifth edition of the “Compleat Angler.” It was successively in the possession of R. S. Cotton, of Reigate, and Horace Salusbury



MODEL OF A PAGODA IN WHITE SALT GLAZED STONEWARE. Circa 1750 At Puttick & Simpsons

Cotton, Ordinary of Newgate, for many years, until it was purchased at the sale of the latter's effects by Mr. T. Olding Smee, whose effects were in turn sold in London a few years ago. The date of the bowl must approximate to 1680, and is a product of one of the Lambeth Delft factories.

The second illustration represents what is undoubtedly the most important object ever constructed in white salt glazed pottery, in the form of a Pagoda about 3 ft. high. It is a *tour de force* of the Staffordshire potters, and the date of production circa 1750.

The Collection abounds in such attractive objects of art and the opportunity of seeing it apart from the idea of purchase will be nothing short of an education.

L. G.

ANIMAL SCULPTURE

Giovanni Sargento has a proper feeling for carving but hardly appreciates the differences of his materials. In the nine studies of animals exhibited at 9, Dering Street, Bond Street, in October, he simplifies more with his softer marbles than his harder granites. In all, however, he restricts his expositions more to the larger bodily forms than to the expression of feature. His green Brazilian onyx cat is the best piece; his white Italian marble whippet has nicely moulded forms. All the other studies are of cats.

K. P.

OTHER EXHIBITIONS

To find Mr. Barnard Lintott's paintings at the Lefèvre Galleries in rooms generally devoted to the French Impressionist, Cézanne and the moderns, made them look perhaps even more academic than they are. Mr. Lintott has a nice sense of colour and his style of painting is of the kind that has many admirers. His neighbour, Miss Mary Swanzy, is, on the contrary, very "modern," or perhaps I should say, *thinks* she is, because there are indications in several of her pictures, such as "The Two Magics" particularly, that the "modern" trappings of abstraction are only a topical disguise of a soundly sentimental outlook.

Mr. Eric O'Dea is a new name to me. His exhibition of oils and water-colours at the Redfern Galleries proves him to be a good landscape painter of the younger school with clear colour, precision of drawing and a fresh outlook. "Near Almogia, Southern Spain," and "Spania h Mimosa" are particularly good examples of his talent.

The tenth exhibition of the Army Officers' Art Society at the R.B.A. Gallery does not differ essentially from its predecessors. Lieut.-Colonel F. A. Goddard, Lieut.-Colonel C. P. Wynter, Lieut.-General F. W. N. McCracken, Lieut.-Colonel Harold Marwick, Colonel H. R. B. Donne and Lord Plunkett are amongst the few who really have something to say.

Founded by Mr. Hal Hurst, R.I., The Informals are a society of anonymous artists who are again holding their exhibition at the Parsons' Galleries in Oxford Street. The point about The Informals is that they are all members of reputable societies such as the R.B.A., the R.I. and the R.O.I., but that they do not divulge their signatures until their pictures have found purchasers, and that they price them exceedingly low from one to five guineas apiece. Most of the paintings are in the Dudley Hardy-Brangwyn sense of decorativeness.

The autumn exhibition at Barbizon House includes a number of pleasing pictures in their own well-known styles by Sir D. Y. Cameron, Frank Brangwyn, Sir George Clausen, Wilson Steer, Russell Flint, William Nicholson and C. R. W. Nevinson, but with the exception perhaps of Mr. Steer's "Beach Scene, Walmer," Sir D. Y. Cameron's "Ben Lomond," and Mr. Nicholson's "Sunflower," nothing particularly exciting.

Mr. Herbert Gurschner's exhibition of portraits and landscapes is mainly remarkable for his portraits of Mr. Frank Rutter, Mr. J. B. Manson, the late Monsignore Andree Proto, Mr. T. Osborne Robinson and Lord Henley. These are of considerable interest both in respect of design—sometimes over life-size—and technique reminiscent of the German old masters.

AT COOLING GALLERIES

Of Mrs. Miriam Wornum's "Paintings for a White Room" I can only say that they completely fulfil their function. The artist has proved her case: all these pictures—almost without exception—are delightful, and the general impression of pictures, picture frames (by Robert Lilla), furniture and rugs (by Ronald Grierson), not forgetting the flowers beautifully arranged in their decorative vases are from beginning to end a sheer delight. If I wanted to have a white room I should certainly call on Mrs. Morrison and her collaborators, though I have no doubt that they would manage any other colour with equal success.

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"OLD MAYFAIR"

Part of a series of six designs
By Milner Gray
(Foley China)

At Messrs. Harrods' Exhibition

MODERN DESIGNS FOR CHINA AND EARTHENWARE

An Exhibition, opened on October 22nd until November 10th, is being held at Messrs. HARRODS, LTD., London, consisting of specimens of china and earthenware which have been produced to the designs of well-known artists. Two firms are associated in carrying out designs for the exhibition, namely, Messrs. E. Brain and Co. Ltd., of Stoke-on-Trent, and Messrs. A. J. Wilkinson, Ltd., of St. Andrew's House, London, E.C., and the following is a list of artists who have been commissioned to produce special designs for pottery and glass: Thomas Acland, John Armstrong, Freda Beardmore, Angelica Bell, Vanessa Bell, Frank Brangwyn, R.A., Clarice Cliff, Eva Crofts, John Everett, Gordon Forsyth, R.I., Moira Forsyth, A.R.C.A., Duncan Grant, Milner Gray, Barbara Hepworth, Dame Laura Knight, D.B.E., A.R.A., Paul Nash, Ben Nicholson, Dod Procter, A.R.A., Ernest Procter, A.R.A., Eric Ravilious, Anne Riach, W. P. Robins, Albert Rutherston, A.R.W.S., Graham Sutherland, A.R.E., Allan Walton, Billie Waters, Michael Wellmer. It has taken nearly two years to organize this

display, which cannot fail to attract wide attention in view of the reputation of the artists concerned. We are illustrating on this page two of the many interesting examples to be found in the exhibition. One point of considerable interest may here be added, which is that for the first time in the history of the pottery industry there will be produced a limited first edition of each design for dinner, tea, coffee and breakfast services. Only twelve examples of these first editions will be for sale. The majority of the original drawings are also on view at Messrs. Harrods' showrooms. T. L. H.

MR. WALTER BAYES

Messrs. J. Leger & Son announce an exhibition by Mr. Walter Bayes to be held in their galleries from November 7th to 30th. The display will be a representative exhibition of Mr. Bayes' smaller paintings, but it will include his picture called "Tapage Nocturne." We regret that, as the exhibition will not be open till November 7th, we are unable to give any further description of the works on view.



"FISH"

By John Armstrong
(Foley China)

At Messrs. Harrods' Exhibition



"UPLAND PASTURES"

By Thomas W. Nason

Published by The Woodcut Society of Kansas City

THE WOODCUT SOCIETY, KANSAS CITY,
MISSOURI, U.S.A.

A new woodcut by Thomas W. Nason, here reproduced, is the first publication for 1934 of The Woodcut Society, of Kansas City, which issues notable woodcuts periodically exclusively to its members. The engraving is entitled "Upland Pastures" and is a beautiful example of Mr. Nason's landscape subjects.

"Upland Pastures" is the fifth print in The Woodcut Society's series of portfolios, and is published with a short essay on Mr. Nason and his work by Mr. John Taylor Arms.

T. L. H.

THE NEW HOGARTH AT THE NATIONAL
GALLERY

(See page 261)

The big portrait group of "The Graham Children," added on October 8th last to the National Gallery collection, has deservedly attracted a good deal of attention.

The picture became the property of the nation through the generosity of Lord Duveen, who acquired it from the Somerley Collection of the Earl of Normanton. It is signed and dated 175- (?).

It may be thought by some that Hogarth was already well enough represented at Trafalgar Square, but such a view is foolish because, of all British painters, Hogarth was the most variable in temper. No one ever knew—probably he himself never knew—what he was going to do next.

He was in turns satirist, moralist, comic, philosopher and grand stylist. Therefore in order to see Hogarth steadily and as a whole we must have before us a whole range of his pictures. No mere half-dozen of them, however well selected, will represent so many-sided a character.

"The Graham Children" reveals him in rather a rare mood. It has the intimacy of "The Green Room at Drury Lane" (Lord Glenconner), the spaciousness and persuasiveness of the Dulwich "Fishing Party," the freshness of the National Gallery "Shrimp Girl," and

just a streak of that whimsicality in anecdote, of that capriciousness in the telling of the story that crops up everywhere throughout his work. In this last connection nothing is more typical than the incident of the cat eyeing the cage-bird while the children are dancing and capering. Something is always happening in Hogarth's paintings. Great composer though he was, he was far too restless and fanciful to be content with that alone. To draw a modern parallel, he was in spirit very much nearer Sickert than Fry.

In this picture, how lovely is the sense of *matière*, how quick and keen is the observation, how sweetly balanced the rhythms, both of form and colour! If it were necessary to choose a single picture as a pictorial monument to Hogarth, this one would be as good as any. If the artist had been less liable to "go off the deep end" when confronted with social problems, if he had depended somewhat less on attracting attention to his compositions through inflaming rather than pleasing the imagination, he might, we feel when looking at the "Graham Children" have contributed even more to our delight.

It was just on occasions such as this that his wonderful power of co-ordinating hand and eye was most nearly perfect.

Only the boy in the picture has so far been identified, but it will not be at all surprising if further study on the part of Mr. Kenneth Clark will result in some light being thrown upon the personality of the three delightful little ladies.

R. R. T.

THE LATE MR. HOWARD H. COTTERELL

Collectors of antique pewter all over the world will have heard, with great regret, of the death of Howard Herschel Cotterell.

An assiduous writer, his various books and articles on this subject are of the greatest value both to the tyro and to the connoisseur of pewter.

Monographs on "European Continental Pewter," "Bristol and West Country Pewterers," "York Pewterers," "National Types of Pewter," and others were prelude to his monumental work "Old Pewter, Its

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Makers and Marks," the collection of detail for which book employed his accurate and receptive mind for well over twenty years. Some thousands of makers and their marks, hitherto unrecorded, were catalogued and described, each being carefully checked and verified. In truth this volume is to the serious collector of pewter as indispensable as are Jackson's tomes to the silver collector, and is a worthy memorial of a genial and busy man.

A further and last volume entitled "Pewter down the Ages" contains much interesting matter not touched upon in his former writings, together with a small volume of illustrations of the makers' marks most commonly met with by the collector. A. E. K.



A RARE GOTHIC IRON CLOCK

The illustration which appears above is of an extremely rare Gothic Iron Clock, the date of which is about 1500. This interesting specimen has recently been added to the collection of the Worshipful Company of Clockmakers at the Guildhall. Chamber clocks of this period are rarely seen, and very few are to be found in the museums of this country. This clock is almost complete, and has the verge escapement with a "foliot" balance. The donor of this interesting object is Mr. W. E. Miller, F.S.A.

WATER COLOUR DRAWINGS BY BERNARD MENINSKY AT THE ZWEMMER GALLERY

It would seem that Mr. Meninsky's considerable talent has for some reason or another never found an opportunity for its full expression. Belonging as he does to what one might call the Cézanne party of British art, paying, that is to say, more attention to the abstract elements of painting than to the significance of the

subject matter, Mr. Meninsky's series of water-colours must be judged from that point of view. Even so, however, one cannot discover any overruling passion, either for design or for colour. "Boathouse, Morning," suggests design and light. The experiment with identical subject matter in "Still life with Black Grapes," and "Still life in Blue and Red" suggests a predominant interest in colour orchestration. "Bathers" and its somewhat altered repetition "Figures by a River," suggest pre-occupation with linear rhythm.

On the whole, however, one concludes that "colour" is his real love, and certainly the portrait called "The Red Velvet Jacket" has fine qualities of colour without detriment to their associative significance. If Mr. Meninsky were to drop theories and concentrate upon practice he would, I think, achieve more.

AN EXHIBITION OF BUDDHIST ART

It was a pleasure to be invited to a small but very educational display of Buddhist art of all ages, held during the past month at the "Galerie Arts Orientaux," on an upper floor at 117, Regent Street, where visitors could not only see at close quarters, but handle and inspect, the objects which Professor R. A. Dara explained, exhibits brought together in great variety from many remote places in India, China, Tibet, Afghanistan and Japan.

Of those from India, the horn-blende schist sculptures of the Gandara region, where a real spiritual inspiration urged artistic impulses, were perhaps the most interesting, as being among the earliest and best authenticated, among them being a particularly fine group representing the distribution of the Buddha's relics after his incineration, to the Kings of the Five Countries, though only four remain on this fragment of a frieze of about the Vth century A.D. Of a slightly earlier date are two heads of the Græco-Scythian Apollo type; and other conventional Buddhas in the Earth-witnessing attitude. A fine head from Hadda, in Afghanistan, a very sacred place to pilgrims, where some of the Buddha relics are said to have found a resting place in early days; a gracious iron head from China; and other objects showing the influence of Indian style in both glyptic and pictorial art, and its decadence, as shown in the *T'an-ku* or hanging pictures of Tibetan temples, or the *Sa-tsch'a* or clay images used in that land of mixed Buddhism and Pagan superstition. Japanese figures and *Mandara*, or pictured circles of Buddhistic conceptions as aids to worship, offering the means to salvation through *Nirvana*, as inducements to accept the tenets of the first religious reformer who promulgated a creed applicable to all humanity, instead of the national or local cults existing, and sent out his apostles to teach his formulæ, and, as in most other religious systems, there are the threats of what unbelievers may expect, as in the Chinese *Tan-tiao* of the torments of the damned decreed by Yama, King of Hell.

W. H. E.

OUR COLOUR PLATES

FLOWERS IN A VASE. FRONTISPIECE

By JAN VAN HUYSUM, 1682-1749.

A charming example of one of the highly wrought canvases painted by the "Phoenix of Flower and Fruit Painters." The composition built up on the main group—hollyhocks, whose petals are finished with microscopic

accuracy—is extremely ingenious. Note how the important light carrying quantities are kept to the left of an imaginary line bisecting the picture vertically; the slightly curving spray of diminishing buds trending inwards toward the assertive flare of the poppy, and the emphatic radiation expressed in the veining of the big leaves. All the warmer and more positive colours are carried towards the right of the picture, so as to occupy the larger emptiness of deep shadow; to the left retire the cool shy tints of more modest blooms. A right hint of direction is given by the snail on the plinth uncoiling from his silver shell. Canvas 24 in. by 20 in. Wynn Ellis Bequest to the National Gallery, 1876.

PORTRAIT OF SASKIA BY REMBRANDT
(1606-1669) (See page 275)

The Picture Gallery at Cassel is surprisingly rich in Rembrandt's work, for it possesses more than twenty of his paintings of religious subjects, landscapes and portraits, including a magnificent portrait of Rembrandt himself as a young man, wearing a gold helmet. But the finest portrait of all is this delightful profile of his wife Saskia, dating from 1634. Though he painted many pictures of her during their short married life, in no other does he show her to greater advantage. And the painting is really superb. Happily the picture is in a remarkably good state of preservation, and is a splendid example of Rembrandt's rich colouring in his brilliant early period.



AN UNGLAZED POTTERY MODEL OF A DOG
WITH TRACES OF PIGMENT—Wei Dynasty.
(Mr. John Sparks).

MR. JOHN SPARKS'S NOVEMBER EXHIBITION

An important exhibition is due to open on November 5th lasting till November 17th, at the galleries of Mr. John Sparks, 128, Mount Street. It will consist of Chinese pottery, bronze, porcelain and jade. Rare bronzes ranging from the Chou Dynasty, include an exceedingly interesting gilt bronze cup, finely chased, representing a hunting scene of the J'ang Dynasty. The pottery includes a beautiful collection of equestrian figures of Mongolians carrying musical instruments; this is of the T'ang Dynasty. The exhibits of jade are from the Chou period, and are chiefly sacrificial knives, some with bronze handles and others are of the XVIIIth century. The porcelain includes specimens of Ting Ching and Celadon.

EXHIBITION OF WATER-COLOURS OF GAME BIRDS

Messrs. Vicars Brothers, 12, Old Bond Street, announce the annual exhibition of water-colours, by Mr. J. C. Harrison, consisting of his well-known studies of game birds. The opening day was October 29th, and the collection will be on view throughout November and to the middle of December. We hope to publish a fuller notice of the exhibition in our next issue.

PUBLIC LECTURES AT THE COURTAULD
INSTITUTE. NOVEMBER, 1934

Dr. Brieger. Medieval Liturgies and Medieval Architecture. Three Lectures. November 27th, 30th, December 4th at 5.30. Fee 10/6.

Rev. A. H. Collins. Voussoirs and Capitals of Norman Doorways. November 23rd at 5.30. Free.

Professor Yetts. Buddhist and Taoist Sculpture in China. Short Course: Thursdays beginning November 8th at 6.15. Fee £1 11s. 6d.

To the Editor "Apollo."

OF SCULPTURE

"Alas! whom do I see? Leonardo crucified again."

SIR,

In the June number of this magazine there appeared an article by M. Pierre Jeannerat on a bronze statuette which was there attributed to Leonardo da Vinci. The author is to be congratulated upon a very poetic essay—who can write of Leonardo without enthusiasm!—and if a few words are here ventured upon the subject it is the infectious enthusiasm of M. Jeannerat that must be held responsible.

The London statuette is unknown to me except from the very excellent photographs reproduced in the *Apollo*, which are, however, quite sufficient for the simple manner of approach that is here proposed. Though I can claim some small acquaintance with the master, having studied and investigated his work, it is not here proposed to enter into discussions of technical peculiarities and characteristics, for it has always seemed idle to me to consider authenticity from this point of view until it can be established that the work in question bears the stamp of quality, and in Leonardo the mark of great understanding. Anyone desiring to confirm Leonardo's knowledge of the anatomy of the horse is referred to the collection of drawings from his hand at Windsor, where there are about a score of drawings in this connection, many of them detailed studies of legs.

Now the London statuette impresses me as being the work of someone who had no first-hand knowledge of horses whatever, and its attraction would seem to lie merely in the inspiration that it has received, as I believe, from the Budapest model. Take, for instance, the off-side fore leg, which is well seen in the last illustration of the London model, and compare it with the last one of the Budapest version; not only is it coarsely chiselled, but the anatomy is impossible, both in the bony structure and the disposition of the tendons, the knee also being a glaring example of lack of understanding; nor does the limb join the shoulder truly at its base, but sprouts from the body half-way up the shoulder blade. The Budapest example is faultless in all these particulars. Neither the chest, withers or belly are consistent with the anatomy of the horse, and the hocks of the beast are bent to such an extent that he has the appearance of being about to sit down, nor in actual fact could a horse adopt such an attitude, let alone recover from it.

There are many more points than have been enumerated here, which students who have a rudimentary knowledge of equine anatomy can detect for themselves, but before concluding I would draw attention to the neck. It is not a horse's neck. Compare the last illustration with the first illustration of the Budapest piece, or the several drawings, all of which are correct. Then again it out-stallions any crest that ever a stallion grew, but, alas! unlike his Budapest brother (or any noble brother of the period) he should have no pretensions to any such decorative emblem.

There was much unexpected virtue in the words of the "Royal Academician" who saw in the model "a likeness to a seal."

SIDNEY F. SABIN.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY

SILVER · OBJETS D'ART

BY W. G. MENZIES



TWO FRIGATE
GLASSES AND A
FLEET GOBLET

Circa 1758

Francis Collection

Christie's

November 6th, 1934

THE fact that the London auction season is opening some weeks earlier than last year is indication enough of an improvement in conditions in the art world which was also endorsed by the gratifying result of the Antique Dealers' Fair at Grosvenor House.

Conditions, of course, are still very far from normal, but nevertheless there are signs in every direction of a renewed interest on the part of collectors and a healthy optimism on the part of the dealers.

The results last season showed a great improvement on 1932 figures—twenty-eight pictures, for instance, realized over £1,000 apiece as against 11 in the previous season—the demand for old silver was well maintained, while furniture sold, at times, for sums reminiscent of the boom period.

There is still, of course, much to be done, but collectors can now enter the auction field with confidence and with the knowledge that prices generally will continue to show an upward tendency.

The early sales announced by CHRISTIE'S, SOTHEY'S, PUTTICK and SIMPSON'S, and other auctioneers, are not on the whole of first importance, but I am advised that before the season is far advanced several notable collections will come under the hammer which, owing to past conditions, their owners had hesitated hitherto to submit to the ordeal of public sale.

THE ANTIQUE DEALERS' AUCTION

The sale held on October 2nd of works of art presented by exhibitors at the Antique Dealers' Fair for the benefit of the Mansion House Fund, in aid of the dependants of miners who lost their lives in the Gresford Colliery disaster, proved to be a most successful affair.

Mr. Lance Hannen and Mr. Terrence McKenna, of CHRISTIE'S, kindly officiated in the rostrum, and the amount realized, £570 14s. 6d., gave general satisfaction. To this sum, too, must be added numerous cheques donated by other exhibitors.

Nearly 100 lots were contributed, each of which was guaranteed by the Donors, and the proceeds of the sale were handed to the Mansion House Fund without deduction.

The outstanding lot was a silver quaich by J. Baillie, Inverness, circa 1730, which was repurchased by the donors for £42.

Other items of interest which sold well were an XVIIIth century French clock, the dial engraved with signs of the Zodiac, 18 gs.; a pair of cut glass Georgian candlesticks, £21; an early English spindle-back chair, 17 gs.; a powder-blue vase of the K'ang Hsi period, 13 gs.; an early XVIIIth century brass-fronted dog grate with pierced griffon feet, 16 gs.; a Sheraton bracket clock by Leplastrier & Son, 20, Ludgate Hill, in finely figured mahogany, 15 gs.; and a pale green Chinese jade beaker shaped vase, period 1736-90, 19 gs.

An appropriate cartoon by Strube, in an XVIIIth century carved frame, was put up at the end of the sale and purchased by Mr. Lance Hannen for 20 gs.

NAVAL AND MILITARY MEDALS

An important sale of coins and naval and military medals from various sources was held at Messrs. GLENDINING & Co.'s rooms, in Argyll Street, on September 26th, prices being well maintained.

There were two outstanding items among the medals, the first, a Field Officer's gold medal for the battle of Ciudad, Rodrigo, January 19th, 1812, awarded to Major George Thomas Napier, 52nd Regiment, together with the General Service medal with bars for Corunna, Busaco, Orthes and Toulouse, and a breast Star of a Knight-Commander of the Order of the Bath, which made £65. The other was a Field Officer's gold medal for the battle of Corunna, January 16th, 1809, with the General Service medal with bars for Busaco and Fuentes d'Onor, and breast Star of a Knight Grand Cross of the Order of the Bath for which £62 was given.

Other items included an early Indian chief's medal, dated 1766, composed of two plates cast and chased, with eagle's wings and calumet for suspender, £14 10s.; and a gold medal of Giles Strangeways, only one other specimen in gold being known, £37. This last medal was executed after the Restoration by John Roettier, and ordered by Charles II, the design of the White Tower of London on the reverse being suggested by the King himself.

Strangeways commanded a regiment of horse in the King's service in the West, was persecuted by Parliament, heavily fined and imprisoned in the Tower with his father. They are said to have suffered in the Royal cause to the extent of £30,000. He was intimate with Samuel Pepys, who mentions him several times in his famous Diary.

LITTLE FOWLERS, HAWKHURST

At Messrs. KNIGHT, FRANK & RUTLEY's sale, held on the premises at Little Fowler's, Hawkhurst, Kent, on September 19th, for the administratrix of the late Mr. Philip Butt-Gow, the following prices were realized: A set of six Queen Anne fiddle and rail back armchairs, 120 gs.; six antique flintlock pistols and two muzzle loaders, 40 gs.; a set of twelve old leather fire buckets, dated 1808, £34; three Hepplewhite armchairs, £26 3s. 6d.; a Queen Anne fiddle and rail back armchair, 20 gs.; and a Chippendale knife box, 18½ gs.

At ROBINSON, FISHER & HARDING's rooms, on October 4th, a painting of the Madonna and Child, by M. Basaiti, realized £136 10s.

FORTHCOMING SALES

CHRISTIE's rooms were opened for the season on October 29th, with the sale of the extensive library formed by the late Mr. Douglas W. Freshfield, of Wych Cross Place, Forest Row, the same collector's silver, furniture and pictures being sold later in the week. Amongst the silver, which also included items from the collection of the late Admiral Sir William Pakenham, were two lots of especial note, consisting of twenty-four circular dinner plates by Septimus and James Crespell, 1764, engraved with the Royal Arms and those of the Rt. Hon. George Canning, the famous orator and statesman, and four early XIXth century cushion-shaped entrée dishes and covers, similarly engraved.

On Wednesday, the 31st, and the following day, were sold Mr. Freshfield's collection of Oriental carpets, textiles, furniture, pottery and porcelain.

The results of these sales will be published in our next number.

Mr. Freshfield's collection of ancient and modern pictures and drawings is to come under the hammer on November 2nd. For the most part the items are of moderate interest, the collection being chiefly notable for the catholicity displayed by its late owner. Among the drawings, for instance, are no fewer than fifteen works by Albert Goodwin, many by Lord Leighton, others by Girtin, Millet and Rowlandson, and an important drawing by Turner. This is a view of Geneva, with Mont Blanc in the distance, painted about 1808, and apparently the same work which realized £693 in the Roberts' sale in 1908. The modern pictures include a number by Constable, while other artists represented are M. R. Corbet, Corot by five items, G. Costa, Daubigny, Etty, Walker, Whistler and Watts. By the last named is a painting of Mount Ararat, 56 in. by 28½ in., which last appeared in the saleroom in 1890, at the William Carver sale, when it realized £330.

Notable names appear among the old masters, amongst them being Bonifazio, Paris Bordone, Lorenzo di Credi, A. Schiavone and Andrea Viterbo.

The successful sale of old English drinking glasses from the collection of Mr. Grant R. Francis, held at CHRISTIE's at the end of last season, is to be followed by the disposal of a second portion on November 6th.

In offering this second portion to the public, the vendor has specially selected the glasses to be sold so that they may appear in a chronological sequence which shall conform more or less to that in which they were manufactured, and thus provide an opportunity for new comers into the study of this, one of the most beautiful of the Old English handicrafts. The lots have therefore purposely been arranged so as to attract the new collector.

Four of the five great periods of fashion in the manufacture of drinking glasses are represented by a number of characteristic specimens, many of which were used for the illustrations in "Old English Drinking Glasses," of which work two copies will again be available for reference while the lots are on view. The glasses which illustrated the book are specially mentioned in the catalogue.

The collection of early tazza-shaped champagne glasses (so often misnamed "sweetmeat glasses" in sale catalogues) is probably the most complete and diversified ever offered. Champagne was introduced during the reign of Charles II, and the first glass in this series is probably one of the very earliest glasses made in England for its consumption. The tazza-shaped sweetmeat glasses with ornamental edges were, of course, merely objects of table decoration. Those now offered were definitely drinking glasses, though their status as such is frequently overlooked.

The series of historical and commemorative engraved glasses is unusually interesting. Of outstanding importance is the

"Admiral Byng" glass voicing the public demand for the execution of the Admiral (afterwards carried out by shooting him on his own quarter deck). It is a drawn air-twist glass, the bowl engraved with a figure in a naval uniform and the Star of an Order on his breast, hanging from a gibbet; Admiral Byng above. On the other side is the sword and scales of Justice and the words Fiat Justitia. In Mr. Francis's opinion this glass, which dates about 1758, is unique, all other known glasses showing the admiral hanging in mufti.

Another notable item is the Quiberon Bay glass or goblet, which is also believed to be unique. On the bucket bowl is engraved a three-masted barque flying the broad pennant with



CHAMPAGNE GLASS, 1760-70 Francis Collection
Christie's, November 6th, 1934

the inscription above, "Success to the British Fleet," while on the other side is the Royal Coat of Arms with the inscription G. II. R., to which the loyal vendor or purchaser has scratched on a third unit, making it G. III. R.

The motto "Success to the British Fleet" was engraved on some small wine glasses in commemoration of the Battle of Quiberon Bay in 1759, and a small number are known, but none with the Royal Arms. The presence of the initials of George II altered for George III show that it was engraved immediately after the battle, and before the death of the former king. It was doubtless altered to do duty for the accession of George III also.

There are, too, a rare No Excise glass, which voiced the farmers' protest against a contemplated tax on cider; a George II Coronation glass, and a very rare diamond point engraved glass identical in shape with the fine Queen Anne Coronation goblet which appeared in the first sale.

Finally, mention must be made of several fine "Wilkes" glasses, glasses engraved with political, masonic, sporting, and armorial subjects, and glasses with rare colour twists, opaque twist, and incised twist stems.

On November 8th CHRISTIE's are selling Chinese porcelain, Dutch delft, English porcelain, decorative objects, and English furniture, the property of the late Mr. F. W. Fane, of Wormsley, Oxon. Notable amongst the Chinese porcelain is a pair of

ART IN THE SALEROOM

figures of hawks, coloured brown and gold, of the Ch'ien Lung period, while the delft includes two important double gourd bottles and a vase and cover painted polychrome in the Oriental taste.

From another source and to be sold on the same day come a choice Crown Derby dessert service painted with English landscapes, a pair of Chinese *famille rose* tureens formed as figures of ducks, and a fine Sheraton mahogany Carlton House writing table.

On the following day pictures and drawings from various sources are to be sold, including works by A. Devis, Birket Foster, T. Girtin, G. Netscher, and J. B. Pater.

SOTHEBY'S opened their season on October 22nd and 23rd with a sale of Egyptian and other antiquities, a collection of Coptic textiles and rare Mexican antiquities. On the 25th were sold rugs and textiles forming the remainder of the stock of Messrs. Jebell, Ltd., and on the 26th they held a sale of Chinese hard-ware, porcelain and furniture from various sources. Reports of these sales will be given in our next number.

On November 1st SOTHEBY'S are selling the well-known collection of Sicilian and Italian Peasant Jewellery, and other objects formed by the late Mr. Sidney J. A. Churchill, British Consul-General at Palermo and Naples.

The same firm are selling, on November 2nd, the interesting collection of English porcelain formed by the late actor, Mr. Fred Terry. It comprises some ninety lots, and includes rare specimens of Bow, Lowestoft, Caughley, Worcester, Bristol and other factories. An especially notable piece is a Bristol soft paste sauceroast in white marked in relief "Bristol," a product of Lowris (Lowdin's) China House, of which Dr. Pococke, in his diary, in 1750, said: "They make very beautiful white Sauceroasts adorned with reliefs in festoons."

On the 8th, SOTHEBY'S will sell a collection of old English silver from various sources, important items including a rare early Chester tankard by Ralph Walley, 1687-90; a pair of hexagonal candlesticks, 1707; a George II inkstand, 1754; and many other decorative and useful pieces.

On the 19th a large collection of porcelain, pottery, furniture and textiles from various sources is to be sold. The catalogue includes a fine collection of Continental porcelain figures; some good examples of Dutch delft; some interesting items in carved wood; and an early piano by Muzio Clementi, in a Sheraton mahogany case.

In the middle of November SOTHEBY'S are selling a collection of pictures which includes some particularly interesting items by Dutch masters and a Ruysdael, and a fine Van der Neer, the property of Sir Samuel Scott.

Objects of art, miniatures and ivories will form the subject of a sale on the 15th; while later in the month SOTHEBY'S will sell the Henry Lawrence collection of coins. Amongst the 497 lots in this collection which was formed between 1825 and 1864, there is a good series of Greek coins and medals of most European countries. The collection is especially strong in the various German issues, and has many rare pieces of Sweden, Switzerland and Italy, and rare coins and medals of the South American republics.

The executors of the late Robert Holt Edmondson have instructed Messrs. KNIGHT, FRANK & RUTLEY to dispose of this beautiful lakeland estate of 688 acres situate in Far Sawrey, close to Windermere Ferry, including the residence.

The contents of the residence will be sold by auction on the premises on April 23rd, 1935, and three following days, comprising Sheraton, Chippendale and Flemish furniture. Longcase, mantel and bracket clocks. Pictures and water-colour drawings from the Mulgrave Castle Collection, including a classic landscape by Claude Lorraine, and others by Thos. Creswick, R.A., Sam Bough, and W. Müller. Examples of the early masters by and attributed to J. M. W. Turner, R.A., George Barratt, David Cox, T. Girtin, S. Prout, J. S. Cotman, Wm. Marlow, J. Glover, T. M. Richardson and T. Wade, antique silver, and a library of general literature.

AMERICAN ART SALES

Masterpieces by Mantegna, Schöngauer, Van Leyden, Van Meckenem, Ferdinand Bol, Lucas Cranach, Dürer and Rembrandt, with a few examples by Whistler and Charles Meryon, the property of the estate of Frank H. Bresler of Milwaukee, Wis., will be sold at the American Art Association, Anderson Galleries, on November 13th. This is the finest collection of old masters



THE KNIGHT, DEATH AND THE DEVIL

By Albrecht Dürer.

American Art Association, Anderson Galleries, November 13th

to be offered at public sale in America since the Brayton Ives Collection was dispersed in 1915. The larger part of this collection is composed of examples by Dürer and Rembrandt.

The important subjects by Dürer include "The Knight, Death and the Devil," "Melancholia," "The Dream," "S. Eustace," and "Virgin with a Pear," all extremely fine in quality.

Among the Rembrandts are such outstanding prints as "Rembrandt and His Wife," "The Descent from the Cross by Torchlight," "S. Jerome in an Italian Landscape," "S. Francis Praying in a Grotto," "Landscape with Three Cottages," and "Landscape with Cow Drinking."

There are 150 catalogue items in the collection.

Early in November, too, the same firm is selling the second part of the famous library formed by the late Rev. Dr. Roderick Terry, of Newport. Like the first part sold last May, the books and manuscripts include many items of great interest and value to the collector and book-lover.

THE OTTMAR STRAUSS COLLECTION

HUGO HELBING, of Frankfurt, is selling, on November 6th-8th, the collection of Ottmar Strauss, of Cologne. The collection covers almost every field of fine and applied art. The Chinese ceramics range from Ming to the late Ch'ien Lung period, the *famille verte* and *famille rose* being especially notable. Amongst the European porcelain are fine examples of Meissen and other German factories. Important, too, are a number of Gothic and Renaissance sculptures in wood, while the mediæval and other early objects include fine Gothic brasses, old ivories and a large group of ceremonial silver.

The furniture dates from the XVIth to the middle of the XIXth century, while in addition there are a number of fine Persian and other carpets. The old masters include an especially fine portrait of a boy by Lawrence. Many notable collections are represented, including those at the Castle Sigmaringen, the Lichtenstein Gallery, Vienna, and the Adelman and Seligmann collections of Cologne.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 98. MR. THOMAS TELFORD. CREST ON GEORGE IV SILVER TEA SERVICE.—Crest: On a Coronet of fleur-de-lys or, a stag at gaze proper, surmounted by the Coronet of a Viscount.

This is the Crest and Coronet of Frederick, Viscount Goderich, of Nocton, co. Lincoln, so created April 28th, 1827 (second son of Thomas Robinson, 2nd Lord Grantham, by Mary Jemima, daughter and co-heir of Philip, 2nd Earl of Hardwicke). He was born October 30th, 1782; was M.A. of St. John's College, Cambridge; Chancellor of the Exchequer 1823-27; First Lord of the Treasury and Prime Minister September, 1827, to January, 1828; on April 13th, 1833, he was created Earl of Ripon, and died, aged 76, January 28th, 1859. The Royal Arms engraved on one side of the service would suggest that it was a present to him from George IV as a souvenir of his Premiership.

A. 99. MR. J. R. COOKSON. ARMS ON SILVER-MOUNTED COCONUT CUP. Arms: Quarterly, 1 and 4: Quarterly gules and/or, in the first and fourth quarters three fleur-de-lys argent; 2 and 3: Argent, a bend between six roses gules, seeded proper.

These are the Arms of Massie, of Coddington, co. Chester, quartering those of Warner, of Knaresborough, co. York.

A. 100. DR. A. J. YOUNG. CREST ON 9 IN. PEWTER PLATE, BY A. LITTLE.—Crest: A ship under reef drawn round a globe with a cable rope by a hand out of the clouds proper. Motto: Auxilio Divino.

This is the Crest of the great circumnavigator, Admiral Sir Francis Drake (1540-96).

2. ARMS ON 24 IN. PEWTER DISH, BY ROBERT MILLET, circa 1660.—Arms: Quarterly, 1 and 4: Sable, a chevron between three bulls' heads cabossed argent, Wright; 2: Argent, an orle between eight martlets sable, on a chief of the last three annulets or, Wynington; 3: Vert, a chevron between three roebucks trippant or, Robinson.

These are the Arms of Thomas Wright, of Offerton and Mobberley, co. Chester, son and heir of Lawrence Wright, of Offerton, by Margaret, daughter and heir of Robert Robinson, of Mobberley; his grandfather, Lawrence Wright, of Nantwich, co. Chester, married, at Stockport, March 21st, 1595, Anne, elder daughter and co-heir of Ralph Wynington, of Offerton. The Wrights of Nantwich were originally Bulkeleyes, which accounts for their use of the Bulkeley Arms.

3. ARMS ON PEWTER DISH, circa 1678-81.—Arms in lozenge: Barry of ten argent and azure on each of six escutcheons sable a lion rampant of the first, Cecil; impaling: Azure, three dexter gauntlets, backs affrontée or, Fane; the whole surmounted by the coronet of a Countess.

These are the Arms of Mary, Countess of Exeter, daughter of Mildmay Fane, Earl of Westmorland, and widow, firstly of Francis Palmer, and secondly of John Cecil, 4th Earl of Exeter, whom she married at Ashwell as his second wife January 24th, 1669-70; she was born in 1639, and was buried at St. Martin's, Stamford, October 22nd, 1681. Lord Exeter, who was baptised

at Kelton, co. Rutland, October 26th, 1628, was Lord Lieutenant of Northamptonshire, and died at Burghley House, Stamford, February, 1677-78.

A. 101. MR. PERCY WEBSTER. ARMS ON SILVER PLATE, LONDON, 1684.—Arms: Argent, a lion rampant sable, crowned or, within a bordure azure; impaling: Argent, three bugle-horns sable, stringed gules. Crest: A lion's jam erect and erased sable, in the paw a bunch of violets proper. These are the Arms of Burnell impaling Bellingham.

A. 102. MR. RALPH HYMAN. ARMS ON SILVER TAZZA, BY JOSEPH WARD, LONDON, 1703.—Crest: A cross pattée eguls. Above the Crest, Arms: Azure, a chevron ermine between three bears' heads muzzled argent, Werdman; impaling: Per chevron azure and/or six crosses pattée in chief argent, Wiltshire. Crest: Out of a mural coronet or a bear's head muzzled argent.

The Crest in the centre is that of the family of Wiltshire, and was probably engraved for Walter Wiltshire, of St. Michael's, Bath, co. Somerset, the Arms above it being subsequently added on the marriage of his daughter to Henry Werdman, of Charlton, Berkshire.

2. ARMS ON HOT-WATER JUG, LONDON, 1783.—Arms: Argent, three mallets sable, on a canton azure an anchor of the first, a cinquefoil for difference; impaling: Per bend argent and/or on a bend engrailed sable between two wings elevated gules, another plain, counterchanged of the field charged with three garlands of red roses leaved vert.

These are the Arms of Hamerton impaling those of Saxton, of Circourt, Berkshire.

3. ARMS ON SAUCE TUREEN AND COVER, BY E. E. J. AND W. BARNARD, LONDON, 1829.—Arms quarterly of six, 1: Ermine, three bars vert, Fazakerley; 2: Azure, three swans argent, Fazakerley; 3: Argent, a chevron between three buckets sable, Pemberton; 4: Argent, two swords in saltire sable hilts and chapes or, Gillibrand; 5: Quarterly, sable and argent a cross flory counterchanged, Eyton; 6: Azure, on a fesse between five goldfinches, three in chief and two in base proper, three mullets sable, Goold; impaling: Quarterly of eight, 1: Ermine, a lion rampant crowned gules, Eyton; 2: Azure, a lion rampant within a tressure flory counterflory or, Lodge; 3: Argent, a lion rampant azure; 4: Gules, a fesse between three boars' heads coupé or, Moore; 5: Argent, on a chevron gules between three pheons sable a pierced mullet of the field, Kyffin; 6: Per fesse sable and argent a lion rampant counterchanged, Kyffin; 7: Gules, a lion rampant between three crescents argent, Salisbury; 8: Argent, a chevron gules between three fleur-de-lys sable, Dixwell. Crests: On a mount vert a swan, wings elevated proper, surmounted by the Motto: Hodi mihi cras tibi. 2: Out of a ducal coronet a stag's head, surmounted by the Motto: Nec temere nec timide.

Probably made for Henry Hawarden Fazakerley, of Gillibrand Hall and Fazakerley House, co. Lancaster. His daughter and eventual co-heir, Matilda Harriet Fazakerley, married in 1863 Joscelyn Tate Westby, who on his marriage assumed the additional name of Fazakerley.

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PORTRAIT SKETCH OF PRINCESS MARINA

(see page 354)

By Philip A. De Laszlo

FURNITURE OF CHIPPENDALE AND INCE & MAYHEW DESIGN

BY R. W. SYMONDS



Fig. I. A MAHOGANY CHAIR, identical in design to *Director* plate (Fig. II). Fig. II. DESIGN FOR CHAIR from *Director* (1754). Fig. III. DESIGN FOR CHAIR from *Director* (1754). Fig. IV. MAHOGANY CHAIR with back similar to *Director* plate (Fig. III)

IT is difficult to judge to what degree the trend of English furniture design was affected by the publication of Chippendale's *Gentleman and Cabinet-Maker's Director*, Ince & Mayhew's *Universal System of Household Furniture* and a Society of Upholsterers' and Cabinet-Makers' book entitled *Genteel Household Furniture in the Present Taste*. Each of these works contained a large number of engraved plates depicting all types of household furniture, the greater part of which was decorated with ornamental motifs borrowed from the French, Gothic and Chinese styles. These three styles of design or rather the ornament that belonged to these styles became extremely popular at this period, being employed not only by cabinet-makers but by wood-carvers, silver-smiths, engravers, plasterers, and stone and marble masons.

In a book entitled *Nollekens and his Times*, written by J. T. Smith in 1828, in which there is a reference to Chippendale we have evidence that "the trade formerly made constant reference" to the *Director*. Unquestionably the above-mentioned works with their many designs of chairs, tables, bookcases, cabinets and numerous other pieces must have been a source of inspiration for those cabinet- and chair-makers who did not possess the creative

ability to invent new and fashionable designs for furniture.

Important contemporary firms of cabinet-makers such as Daniel Bell, Benjamin Goodison and Vile and Cobb would not have copied designs issued by a trade competitor as they employed designers of their own. It was the less important and provincial cabinet-makers, that, not employing the services of a skilled designer, found Chippendale's and Ince and Mayhew's books so valuable a help in designing furniture according to the latest fashion and requirements.

As proof that Chippendale's and Ince and Mayhew's designs were copied there is extant to-day quite a considerable number of pieces that bear a distinct resemblance to the furniture depicted in the engraved plates of the *Director* and the *Universal System*. Such furniture generally shows that considerable license has been taken with the original design as the piece is usually a much modified version, especially as regards the ornament.

The reason that this furniture of Chippendale's and Ince & Mayhew's designs is unrecognised to-day is because collectors and dealers seldom compare the pieces that they purchase with the examples shown in these two books. Chippendale's *Director* is by no means



Fig. V. MAHOGANY CHAIR with back similar to *Director* plate (Fig. VI). The property of Messrs. J. M. Botibol

an uncommon book, as not only is there a modern reprint of it, but there were three editions (1754—1755—1762). The first and second edition contained the same plates, but the third edition, which was published seven years after the second, had a large number of fresh designs so as to bring the book up to date. The *Universal System* is a far scarcer work; there was only one edition, and it has never been reprinted.

It may be argued that pieces which are similar in design to those in the *Director* or *Universal System* may have been made by Chippendale or Ince & Mayhew, and not by cabinet-makers who purchased their books. This is undoubtedly the case in a number of instances, but such pieces will possess without exception the high standard of craftsmanship and material which characterised the work of the leading London cabinet-makers. Pieces of furniture which can be authenticated as the product of Chippendale's workshop, by the survival of the original invoices, do in every case display the most perfect craftsmanship as regards the joinery work and carving, and the

wood of the carcase; the veneer and the oak for the drawer linings are also all of the finest quality. The smaller firms of cabinet-makers would not have been able to produce this high standard of quality in their furniture, especially as regards the carving, and they could not have afforded expensive figured veneer and fine quality timber for the carcase and drawer linings, as it would have made their furniture too costly.

Prominent firms of cabinet-makers such as Chippendale and Ince & Mayhew were patronised by a rich clientele, and therefore specialised in making the best and most expensive furniture. On the other hand small and unimportant firms of cabinet-makers supplied cheaper furniture for the less-well-to-do customer. In this connection therefore only when a piece is of the highest level as regards its craftsmanship and material can it be assumed to have been made by the author of its design.

That it was Chippendale's and Ince and Mayhew's intentions that their published designs should be copied by other cabinet-makers is clearly shown by the prefaces to their books. Chippendale in explaining the



Fig. VI. DESIGN FOR "GOTHIC CHAIR" from *Director*. (1754)

FURNITURE OF CHIPPENDALE AND INCE & MAYHEW DESIGN

meaning of the title *The Gentleman and Cabinet-Maker's Director* writes that "as being calculated to assist the one in the choice and the other in the execution of the design." He also says "I have here given no design, but what may be executed with advantage by the hands of a skilful workman." The majority of designs other than chairs not only have the dimensions figured, but also show a plan and side elevation together with a full-size section of the mouldings. In the description of the plates brief instructions are sometimes given concerning the construction of the piece and also in some cases the method of obtaining the correct proportion, whilst in others suggestions are made as to the best materials to be employed. Many of the *Director* plates show an alternative design for the same piece, such as different types of legs, drawers instead of cupboards, or a variation of the carved ornament.

In the list of subscribers to the *Director*, out of a total of 309 names, 140 are cabinet-makers, upholsterers, carvers, joiners and carpenters. This large percentage of craftsmen shows that the book was favourably received by the furniture trade at the time of its publication.



Fig. VII. A MAHOGANY CHAIR with back similar to *Director* plate (Fig. VIII). The property of the Kent Gallery, Ltd.



Fig. VIII. DESIGN FOR "RIBBAND-BACK CHAIR" from *Director* (1754)

Ince and Mayhew's *Universal System of Household Furniture* bears no date on its title page, but it appears to have been first published in numbers in the years 1759 and 1760.¹

Its publication in book form was probably in 1762, as it is dedicated to the Duke of Marlborough, who is described as "Lord Chamberlain of his Majesties Household, etc." This post he held from the beginning of the year 1762 to 1763.²

Ince and Mayhew's designs had no well-defined characteristics by which they could be distinguished from those of Chippendale. This is because both Chippendale and Ince and Mayhew were designing their furniture in the current style of the period. The general proportions of their pieces were in accordance with the traditional forms of mid-XVIIIth century English furniture, and in this respect their designs were good. When, however, they overburdened the traditional form with temples, pagodas, Gothic pinnacles and relief

¹ See *The Creators of the Chippendale Style* (1929) by Fiske Kimball and Edna Donnell.

² See *English Furniture and Furniture Makers* (1906) by R. S. Clouston.



Fig. IX. A MAHOGANY CHAIR based on design of
Director plate (Fig. X)
The property of Messrs. Stuart & Turner, Ltd.

carving of extreme rococo character they destroyed the significance that the form gave to the design.

Chippendale and Ince and Mayhew, through the medium of their professional designers, were ornamentalists. They employed the current traditional forms of furniture as a base for their ornament. When they altered the traditional form in order to produce a new design or an example of unusual dimensions it generally resulted in a piece of bad proportions. As an instance of the latter Chippendale includes a design in the *Director* of a library bookcase measuring 15 ft. in length. In order to produce this design he has extended the traditional form of the 8 ft. winged bookcase by inserting bookcases with folding doors between the central portion and the wings. So that the central portion may still remain the important feature in this elongated design, he has surmounted it by a pagoda-shaped pinnacle supported on flying buttresses of a French rococo design. The end bookcases are also adorned with similar buttresses and

pinnacles, but in this case the latter are Gothic and not Chinese in character. This solution of the design of a long bookcase has resulted in a complete lack of harmony between the various portions of the piece. There was no question here of careful endeavour to design a well-proportioned structure which would possess unity and harmony between all its parts. It is the design of an ornamentalist who has relied on ornamental features to remedy the fundamental defects of the structure.

It is extremely unlikely that any radical change in furniture design was due to Chippendale. He was not the first cabinet-maker to make pieces in the French style or to introduce Chinese and Gothic motifs into English furniture, nor did he originate the straight leg for chairs and tables in place of the cabriole. The leading London cabinet-makers vied with one another in the invention of pieces of a new design. The first to put on the market a new type of table, or an original treatment for a dressing-table, benefited by the initial sale before the design had been copied by the furniture trade in general.



Fig. X. DESIGN FOR CHAIR from *Director* (1762)

FURNITURE OF CHIPPENDALE AND INCE & MAYHEW DESIGN

The straight leg, which was adapted from the Chinese, came into fashion suddenly as a reaction against the old-fashioned cabriole leg. The first edition of Chippendale's *Director* undoubtedly helped to popularise the straight leg to chairs and tables, as it showed other cabinet-makers' numerous versions of this type of leg decorated with fret designs.

The criticism of destroying the traditional form by over-elaboration of ornament does not apply in the same degree to chairs and tripod furniture. In a chair the ornamentalist had less opportunity of spoiling the design by too much elaboration. However overloaded the structure was with ornament the general proportions of the form could not be entirely obliterated. The proportions of the structure of the mid-XVIIIth century chair were excellent. The height of the back as compared with that of the seat was in every way satisfactory, and the same applies to the width of the seat and back. The back formed by the two uprights—which were a continuation of the legs—and the top rail lent itself to a decorative treatment. Chippendale's designers excelled themselves in the numerous variations with which they treated the design



Fig. XI. A MAHOGANY CHAIR with back similar to
Director plate (Fig. XII)
The property of Messrs. M. Harris & Sons



Fig. XII. DESIGN FOR CHAIR from *Director* (1754)

of the central splat and the rail. It was only when they designed the splat in the form of ribbons that they transgressed the laws of design. Ince and Mayhew's designs for chairs, of which they illustrate only a few, are in no way to be compared with Chippendale's. This criticism especially applies to their "Parlour Chairs," the splats of which are over-elaborated with carving and do not possess the grace and elegance, so noticeable a feature of the chairs in the *Director*.

The Society of Upholsterers and Cabinet-makers' book, *Genteel Household Furniture in the Present Taste*, which was first published in 1760, was a far less ambitious work than the *Director* or the *Universal System*. These last-named were both folio volumes, whereas *Genteel Furniture* was of small octavo size (8½ in. by 5½ in.). Fiske Kimball and Edna Donnell in their monograph on *The Creators of the Chippendale Style* produce a weight of evidence that goes to show that many of the designs in this book were contributed to both by Chippendale and Ince and Mayhew. The designs were poorly engraved, of a small scale,

and have no figured dimensions. These drawbacks would have made it difficult for a workman to have reproduced any of the pieces in an accurate manner.

In considering the use made of these books by cabinet-makers, unquestionably the chairs shown in the *Director* must have been extensively copied to judge by the number of extant examples which closely resemble the original designs. In the majority of cases the design was simplified, see Fig. XI, as it is seldom that

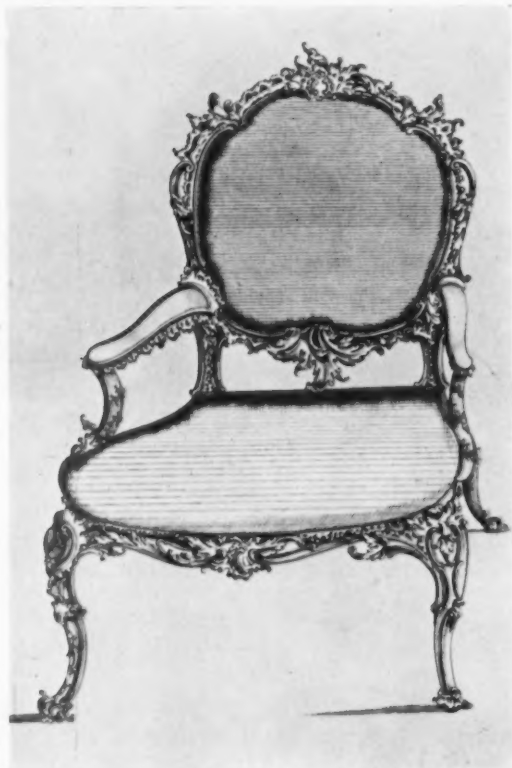


Fig. XIII. DESIGN FOR A "FRENCH CHAIR" from Ince & Mayhew's *Universal System of Household Furniture*

a chair is found which is identical in all respects to the engraved plate. The example illustrated, (Fig. I), is an exception as there is practically no difference between it and the *Director* design. In many cases the cabinet-makers when copying a cabriole-legged chair from the *Director* have substituted straight legs in order to reduce the cost; the design of the back alone being followed. The chair (Fig. IV) is an interesting example, because although the back is a *Director* pattern (Fig. III), the front legs terminate in

claw and ball feet instead of the French scroll toe as in the original design. This variation may have been introduced at the request of a customer; or the chair-maker, having a conservative taste, may have preferred the old-fashioned cabriole leg with the claw and ball foot to the new French cabriole. This is an example of how the XVIIIth-century cabinet-maker sometimes adapted the design of his furniture from various sources, which generally resulted in the production of pieces of a hybrid character. The chair (Fig. IV) illustrates this, the legs being too heavy for the light back.

The chair with the Gothic back (Fig. V) is an example of where the maker has unintentionally improved upon Chippendale's design by replacing the elaborate legs and the useless and over-ornamented stretcher with plain straight legs of a square section. This alteration was unquestionably carried out in order to reduce cost.

A comparison of these chairs with Chippendale's plates reveals the fact that the XVIIIth century cabinet-maker's first and foremost consideration was the cost of production. To his commercial mind design was a subordinate factor. This attitude is entirely contradictory to the present-day popular belief that the old cabinet-makers possessed not only a pride in their craft but considerable artistic ability. It is also evident that the high level of design of old English furniture was due, not to the taste of the designers, but to the workmanship and construction being true to the principles of the wood-worker's craft, and to the form and ornamental design being controlled by a traditional style. When the form and ornament were controlled by Chippendale the result was in many cases bad design. The execution of his designs by cabinet-makers who had a commercial sense resulted in good design, because they simplified the original version for reasons of cost. Such furniture belonged to the English tradition because it had been influenced by the economic factor of cost. This factor caused the furniture to be made in large quantities as it lowered its price and allowed the public to buy it. Cost of production in the terms of labour and material played an important part owing to the manner in which it influenced the traditional design of English furniture.

The armchair (Fig. XV) is of a type that cabinet-makers in the mid-XVIIIth century

FURNITURE OF CHIPPENDALE AND INCE & MAYHEW DESIGN



Fig. XV. A "FRENCH CHAIR" OF MAHOGANY, the proportion and general design resembles an example shown in plate in the *Universal System* (Fig. XIII). The property of Messrs. J. M. Botibol

termed a "French chair." Several designs for these chairs are shown in the *Director* and the *Universal System*, and one of the plates (Fig. XIII) in the latter book bears a resemblance to the example illustrated. The distinguishing feature of these chairs is the upholstered back contained in a frame of rococo design. This construction was copied from the contemporary Louis XV chair; the treatment of the ornament and the execution of the carving, however, being in the English manner. These chairs, like their French originals, were intended to be upholstered with tapestry or needlework, both of which materials were often obtained from Paris at this period, being specially worked to fit the English chair and sofa frames. "French" chairs were made in suites in which were included sofas and stools. Such suites were designed for use in the drawing

rooms of town and country mansions, and the furniture was accordingly of a large size, so as to be in scale with an apartment of grandiose proportions. Chippendale in his description of the plates of French chairs writes that their "dimensions differ according as the rooms are larger or smaller." He also mentions that "The carving may be lessened by an ingenious workman without detriment to the Chair." Judging from extant examples of "French" chairs it would appear that sometimes the carved ornament was gilt, the background alone being of polished mahogany.

The "French" chair illustrated (Fig. XV), which is one of a set of six, displays the finest quality in the execution of the carving, thus denoting that this set of chairs, if not made by Ince and Mayhew, was the work of a firm of cabinet-makers of equal standing.



Fig. XIV. DETAIL showing the fine quality of the execution of the carving of the "FRENCH CHAIR" (Fig. XV)

Fig. I. ST. JEROME
IN PRAYER

By
Benvenuto di Giovanni



NOTES ON ITALIAN PAINTINGS AT THE ITALIAN EMBASSY IN LONDON

BY MICHELE DE BENEDETTI

FOR the decoration of the magnificent house which the Italian Embassy now occupies in Grosvenor Square, the Italian Government has sent over some valuable tapestries and a large number of paintings. These include beautiful examples of the work of the great masters of the Sieneſe, Florentine, Venetian and other ſchools of painting. A brief account of ſome of the moſt important may therefore be of intereſt.

Of the Sieneſe primitives Taddeo Bartoli (circa 1363-1422) is represented by a ſplendid altarpiece of the Madonna and Child with St. James and St. Dominic. He was a pupil of Bartolo di Fredi and followed the great tradition of Simone Martini. This painting poſſeſſes a monumental grandeur and a magic richness of colour which, as Venturi points out, almoſt ties with that of the Persian miniatures. Altarpieces by Bartoli are ſtill in exiſtence in Perugia and Volterra.

Matteo di Giovanni (1435-1495), one of the greateſt Sieneſe maſters of the XVth century, was diſtinguiſhed as a "fervoroso fratello" of the Brotherhood of St. Jerome attached to the Hoſpital della Scala. He was aſſociated with Piero della Francesca, who, like himſelf, was born at Borgo San Sepolcro. A Madonna and Child with St. Jerome and St. Bernardino from the Gallery of Göttingen University

belongs to his early period, about 1460. It may be compared with the Madonna in the triptych at Anghiari and more eſpecially with the Madonna with St. Catherine and St. Anthony in the Maſon Perkins collection.

A large lunette representing St. Jerome in prayer (Fig. I) with a remarkably intereſting landscape background, which uſed to be aſcribed to Matteo di Giovanni, mainly on account of its rich and luminous colouring, is now held to be the work of Benvenuto di Giovanni (1436-1518?). It was originally the upper portion of an altarpiece. Benvenuto di Giovanni, like his contemporaries Neroccio and Francesco di Giorgio, was greatly influenced by the verſatile Lorenzo Vecchietta.

The Florentine ſchool is ſtrongly represented. A triptych of the Madonna and Child with Angels and Saints which uſed to be aſſigned to Orcagna is now given to his elder brother Nardo di Cione (d. 1366). The angel muſician and St. Catherine eſpecially recall the altarpiece in Santa Maria Novella, the only work ſigned by Nardo di Cione, as well as the freſcoes in the Cappella Strozzi, on which both brothers were employed.

A picture of Angels by Spinello Aretino (1333-1410) bears the date MCCCCLXXII on the frame, which ſeems to ſhow that it is his earlieſt extant work, ſince we have nothing

else of certain date by him before 1377. Here, as elsewhere, his colouring is delightful, and the style is a happy blend of Sienese and Florentine art. This picture may be compared with the angels in his *Annunciation* in San Domenico at Arezzo and the *Death of the Virgin* in the Accademia at Siena.

The school of Fra Angelico (1387-1455) is represented by a triptych which shows the hand of a capable but rather uninspired artist who may very probably be identical with the author of the *Madonna and Child with Angels* in Sir Herbert Cook's collection at Richmond.

Another school piece, reproduced in Fig. II, represents a *Madonna and Child with St. John the Baptist and St. Anthony* by a follower of Pesellino (1422-1457). The colouring and the rather formal composition show Pesellino's influence, especially in the figure of St. Anthony. But the painter lacked Pesellino's power of setting his figures in relief and his clear distinction of planes. Luca Signorelli (1441-1523) is represented by a *Nativity* which may be assigned to his middle period. It is a grand austere composition pervaded by an atmosphere of serene calm. The landscape in the background is very remarkable. This picture, which has been transferred from wood to canvas, used to be in the Casa Tommasi at Cortona, the artist's native town.

We know from contemporary writers that when Botticelli (1447-1516) was engaged on his picture of the *Birth of Venus*, now in the Uffizi, he painted "some very beautiful women in the nude." Three of these pictures, which were probably studies for the figure of Venus, still exist. One, which closely resembles the Venus, is in Berlin, another in Switzerland. The third, shown in Fig. III, is at the Italian Embassy in London. The figure in this picture has a different rhythm, and the face is younger than that of the Venus. It is difficult to decide whether this painting is a study by the master's own hand, or whether it is a variant painted by a pupil under his direction. In any case it is a fine, interesting work. The *Portrait of a Youth* (Fig. IV) by Lorenzo di Credi (1459-1537) is one of his early works. He was a fellow pupil with Leonardo da Vinci in the studio of Verrocchio, and there is often considerable resemblance between his work and that of Leonardo. In this picture, which may be compared with the so-called portrait of Ginevra Benci in the Liechtenstein Gallery

in Vienna, now generally ascribed to Leonardo, the landscape and the bold way in which the figure is posed against the dark background are strongly reminiscent of Leonardo's style. But the general effect betrays the constitutional timidity of Lorenzo's delicate work. This



Fig. II. MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. ANTHONY. School of Pesellino

picture was acquired in 1917 for the Salomon collection in New York, and returned to Turin in 1924.

The *Portrait of a Young Lady* by Bronzino (1502-1572) probably represents Cosimo I's daughter Maria dei Medici, who was born in 1540 and met with a tragic death in 1557. From 1550 onwards Bronzino was the official painter of the Medici, and this portrait, in

which he combines a Florentine sense of form with a Venetian sense of colour, very closely resembles the painting of Maria in the Uffizi.

A Neapolitan painter of the second half of the XVth century was the author of a very interesting Adoration of the Magi. It is obvious that he took as his model a painting of the same subject by Hugo van der Goes in the Liechtenstein Gallery in Vienna, adapting the composition to suit the Italian taste. It was characteristic of the Neapolitans to try to



Fig. III. VENUS

By Botticelli



Fig. IV. PORTRAIT OF A YOUTH By Lorenzo di Credi

combine the sensitive colourings of the Flemings with the Florentine instinct for design.

A Madonna and Child (Fig. V) by the Ferrarese painter Cosimo Tura (1420-1495) has on the back an inscription to the effect that it is his work. There is undoubtedly a certain relationship between this picture and his Madonna in the Colonna collection. In most of his paintings he shows more austerity, depth and dramatic power. Here we find a grace and charm which are usually absent from his work, though the strange perspective of the architecture, the festoons of fruit and the hieratic pose are in his characteristic style.

Giovanni da Camerino, called Boccato, worked in Perugia, and received the citizenship of that town in 1445. His earliest known work is the Madonna of the Arbour, dated 1447, in the Pinacoteca at Perugia. A Crucifixion at the Italian Embassy comes so close to the painting of the same subject on the predella of the picture in Perugia that it must also be an early work.

The Milanese school is represented by a Madonna and Child by Ambrogio di Predis, which is obviously inspired by a drawing by Leonardo of the same composition reversed, though the modelling in this painting is weak.

It is often difficult to distinguish the work of Leonardo's immediate followers, but this picture is unanimously assigned to Ambrogio. It probably dates from the late XVth century, when Leonardo was painting the Virgin of the Rocks. The Italian Embassy is fortunate



Fig. V. MADONNA AND CHILD By Cosimo Tura

in having several magnificent examples of the great Venetian masters, beginning with Lorenzo Veneziano (*fl.* 1357-1379). The two lateral panels of a triptych, of which the central panel, depicting the Crucifixion, is lost, are in Venturi's opinion the grandest of his extant works. The Madonna Addolorata and St. John possess a very high degree of strength and simplicity together with a remarkable intensity of feeling.

The Portrait of a Man with a Book, ascribed to Antonello da Messina (1444-1493)

may be compared with his self-portrait in the National Gallery. It is a most powerful and successful delineation of an extraordinarily interesting model. Venturi writes of it: "I do not know of any case where Antonello employed his dazzling skill to render homage to a nobler life." He describes the picture as an act of fusion of the arts of Florence and Bruges.

Another extremely interesting picture is a Portrait of a Venetian Senator by Titian (1477-1576). Here, as in his latest self-portrait in Madrid, the painting is a remarkable psychological feat. He saw in the sitter an exceptionally interesting personality, and created from this individual the type of a whole civilization, as Venturi well puts it. It is a late work, and one of the finest portraits he ever painted. The Leda is plainly an adaptation of the motive of his Venus with a Mirror in the Hermitage. Venturi is of opinion that Titian might have painted it between 1554 and 1574, when he was executing a number of pictures of mythological subjects for Philip II. But a certain stiffness in the figures and a lack of Titian's usual facility in the brushwork make the attribution very doubtful. A half length Portrait of a Woman by Palma Vecchio (1480-1528) shows this celebrated painter at his best. Venturi points out that it is rare to find black full of colour as it is in the dress in this admirable portrait. The delicate flesh tones soften the rather heavy forms characteristic of his exuberant modelling. Cariani (*circa* 1480-1541), in a Portrait of a Man, shows himself under the influence of Bellini and Giorgione. In some of his other pictures he imitates Palma. This painting came from the Casa Bonomi at Milan.

Mars and Venus united by Love, by Paolo Veronese (1528-1588), may be considered the finest work in the collection at the Italian Embassy. This painting, which Ridolfi saw in the house of Cristoforo Orsetti in Venice, was at one time in the Potter Palmer collection in Chicago. Berenson classed it as a rare example of a painting executed entirely by Veronese, and one of the most enchanting of his works. The modelling is powerful, though the brushwork is almost Flemish in its delicacy. Visitors to the Italian Exhibition in Burlington House will remember the delicious colouring and the spontaneous gaiety of the composition which anticipate the Venetian paintings of a hundred years later.

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A CHELSEA PORCELAIN VASE AND COVER MOUNTED UPON A
PEDESTAL

"The Elements," after Francois Boucher

Gold Anchor Mark. Circa 1760. Height 18 in.

This vase is one of a pair formerly owned by King George IV

*In the possession of Mr. J. Rochelle Thomas, The Georgian Galleries,
10, 11 & 12, King Street, St. James's, S.W.1*

(see page 354)

THE HISTORY OF DERBY PORCELAIN FIGURES

(continued)

BY MAJOR WILLIAM H. TAPP

A FEW months ago I was asked to give the results of my recent researches into the manufacture of figures to some of my friends at Derby.

In the August issue of *Apollo* of last year I gave an outline of certain new facts I had been able to compile from similar researches into the early history of the same factory, but in order to elucidate some of this knowledge it will be necessary to bear in mind throughout that in all cases of china manufacturing in this country the first references are to figures and more particularly to "animals" and small "toys."

In an advertisement of the *Daily Advertiser* dated June 20th, 1747, we read for the first time of the "New invented Limehouse Ware"; then in the same *Advertiser*, dated October 28th, 1747, that "Mr. Pinchbeck has furnish'd himself with a large Assortment of Toys, etc., in the New Limehouse Ware," and later, on June 3rd, 1748, of a creditors' meeting of the Pot Manufactory at Limehouse.

It will be remembered that on page 98, column one, of the August issue, I referred to this Mr. Pinchbeck, from a notice which appeared in the *Derby Mercury* of October 24th, 1746, as coming to Derby and offering for sale "Toys—Cane Heads," and so on.

It should be noted that is eight months before the first appearance of the Limehouse Ware advertisement, and that the Frenchman, Thomas Briand, referred to on page 97, column one, in *Apollo*, August, 1933, gave his demonstration of china-making before the Royal Society no less than three years earlier, on February 10th, 1743, and that we know from the "All Saints" registers that he was certainly present in Derby on May 20th, 1745. We know also from letters published by the Camden Society in 1888, "Travels through England of Dr. Richard Pocock, October, 1750," that one of the potters from Limehouse had set up at "Newcastle-on-Line" (sic) who was able to fashion animals in the "stone ware glaz'd," and also had china "ready for the oven" (letter from Boulness, near Carlisle, dated July 14th, 1750, in which Dr. Pocock refers to his visit to Newcastle on July 4th.)

He refers again to Limehouse in a letter written at Bristol, November, 1750: "A Manufacture lately established here by one of the 'principal' (sic) of the manufacture at Limehouse that failed."

So here we have the embryos of the first Staffordshire and the first Bristol china, but not of Derby, which in my opinion had commenced quite five years earlier.

Tradition assigns the first china produced in Derby to a "Frenchman" who lived in a small house in Lodge Lane, and modelled and made small articles in china, principally "animals, cats, dogs, lambs, sheep," etc., which he fired in a pipe-maker's oven in the neighbourhood, belonging to man named Woodward. Now Mr. Williamson, of the Derby Art Gallery and Museum, has shown that Woodward's kiln was not in existence before 1792, at the earliest, and I have found that a certain Benjamin Strong had a pipemaker's kiln in the



Fig. I. A VERY EARLY DERBY FIGURE (1745-50) representing MRS. PRITCHARD RECITING (Author's Collection)

Golden Ball Yard, Willow Row, nearby, as early as 1748, and that consequently he may have been the pipe-maker referred to. It will be recalled I proved that Andrew Planché, who has always been assumed to be the "Frenchman," was apprenticed from July 3rd, 1740, until July 3rd, 1747, to Edward Mountenay, a jeweller of the parish of St. Mary Vedast, Foster's Lane, Cheapside, London, and consequently that he could not have started operations in the Midlands as a china maker before the later of these dates. I have since discovered that he was married to Sarah Stone, at St. Pancras Church, on September 28th, 1747.

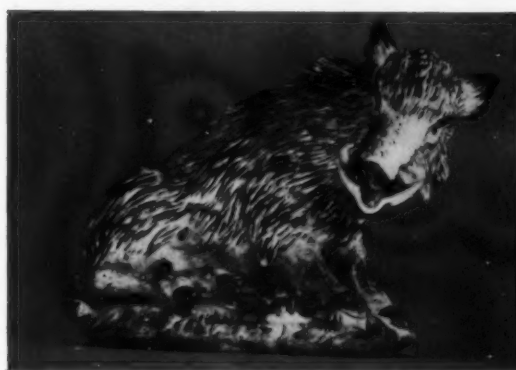


Fig. II. A DERBY BOAR BY WILLIAM DUESBURY FROM A STATUE IN THE UFFIZI GALLERIES, FLORENCE (Author's Collection)



Fig. III. FIGURE OF A SEATED YOUTH. Second period, 1750-55 (Author's Collection)

This is the first time that this has been published, and it is as well to draw attention to the fact that the lady's Christian name does agree with the one that appears in the St. Werburghs Church, Derby, registers of September 21st, 1751.

There is a host of valuable information at St. Pancras, *e.g.*, we find Thomas Briand appearing as early as 1727; then we have Thomas Hughes, who you will remember was accepting apprentices as a "Chaney Painter" from St. James's, Clerkenwell, as early as April 10th, 1749, and later in 1751 from St. Pancras, Middlesex; J. H. O'Neill, the decorator, at Adam and Eve Court, Oxford Road, as a miniaturist, continuously from 1750-72, according to the Holborn rate books, and the same Thomas Briand at the identical address for various years between those dates (same authority), James Giles being married in 1767, William Duesbury, not very far away, at St. James's, Piccadilly, 1752-53; and Nicholas Sprimont, afterwards the proprietor of the Chelsea factory, at Compton Street, Soho, as a silversmith in 1742.

All within a radius of about three miles!

What a lovely little nest from which the germ of this Midland china factory most certainly emanated, and from the dates it must be evident that Thomas Briand was the Frenchman referred to, and not Planché, and that it was he and the man James Marchand who first started it, the former possibly in 1745, the latter about 1746, and after 1748 Planché may have joined them.

I am, however, having a most careful search made at the present time in Meissen to definitely prove whether he was there between the years 1748-51. That is the gap we have to fill.

All this may be dry reading, but I have cleared the decks now for something of greater interest, and I will now show the earliest Derby figure which I possess or know about.

Fig. I. It is a most unimposing piece, but nevertheless a most important one, as it represents Mrs. Pritchard when she recited the epilogue to Rowe's "Tamerlane," written for the occasion by Horace Walpole, at Lincoln's Inn Fields Theatre, 1746 (Author's collection).

In this play "Arpasia" was played by Mrs. Barry, "Bajazet" by Verbruggen (Doran's "Annals of the Stage," Vol. I, p. 281-82).

Mrs. Pritchard was one of a theatrical company known as "The Comedians of His Majesty's Revels," who separated from Drury Lane, and there is a good illustration of her in the Burnley Collection, No. 190, of the theatrical characters at the British Museum.

Note that this figure has been cast from one mould, not with the trunk, legs, arms and head assembled together before firing, which in itself denotes that it was made before 1750, and it has the other attributes of the first period, 1745-50, of having a highly vitreous, almost alabaster like, appearance, with so-called "shrunk" glaze round the base, and through transmitted light gives the appearance of dirty crushed snow; further chemically it is, of course, entirely non-phosphatic, and contains a small quantity of lead and a large quantity of other glass-making materials in its composition. Now I particularly wish you to remember that all factories in their earliest days produced only in the white, perhaps in some cases glazed, but mostly in the plain white undecorated porcelain! The earliest decorated pieces all come from the enamellers or "chaney" painters, such as Richard Dyer of Lambeth, Thomas Hughes of Clerkenwell, William Duesbury and James Giles of Central London, and James Goddard of St. Giles in the Fields.



Fig. IV. ONE OF A PAIR OF DERBY FIGURES ENTITLED "OLD AGE." 1755-60 (Author's Collection)

THE HISTORY OF DERBY PORCELAIN FIGURES



Fig. VI. Centrepiece with Figures.
Third period



Fig. X. A Minuet Dancer.
Fourth period, 1760-70



Fig. XIII. Shepherd and Shepherdess.
Period 1765-70

There are well-known people to-day who wish to prove that because a figure has a similar decoration to another that it must therefore of necessity have come from the same factory. This is, of course, pure undiluted nonsense!

I have attempted to assemble the productions of the factory into periods of approximately five years, and in March I gave the analyses for each of these periods, so I will now only mention the outstanding characteristics as I recognize them of each period as I deal with it.

Period 1745-50. Practically all plain white figures, with a highly vitreous appearance, flat bases, with so-called shrunken glaze, as described more fully in *Apollo*, August, 1933, page 97, column 2.

Besides the figure of Mrs. Pritchard we can place in this earliest period Figs. I, IA, II, VI and VII of the August issue, representing the 1750 marked cream jug, the pair of cane handles, the bird "top-not" candlestick and the powder box.

Period 1750-5. Relatively heavy in weight, bases flat-circular, or prolate spheroidal, also with shrunken glaze, beautiful modelling, crude decoration, with generally both enamelled and applied flowers on the base. Figs. III, V, X, XIII of the August issue.

Fig. II. "A Derby Boar," composed from a marble statue at the Uffizi Galleries, Florence, described in Mr. William Duesbury's enamel book, "I enamelled Bore 30/3/1752." (Author's collection, exhibited Porcelain through Ages Exhibition, 1934.)

Fig. III. "Figure of a Seated Youth." (Author's collection, exhibited Porcelain through Ages Exhibition, 1934.)

Note both the applied and enamelled flowers.

Period 1755-60: Less lead, therefore slightly lighter in weight, commencement of the raised and rococo bases, more elaborate designs, but showing perhaps the first signs of rushed output. Figures assembled from separate moulds for torso, legs, arms and head.

Fig. IV. One of a pair of Derby figures entitled "Old Age" in white glazed porcelain, plain flat circular base with the usual shrunken glaze and heavy weight.

A pair of these in the collection of Mrs. Dickson, with a small amount of enamelling to the shoes, breeches, hat and face, of perhaps two years later date, are illustrated in the "Porcelain Circle's Transactions," Vol. 2, p. 58.

These bear the mark in brownish red underglaze on the base "Dy Cost" or "Dg Cost"—I think the former—and which may refer to "Dye caste,"



Fig. V. LADY WITH THE LUTE
(Victoria and Albert Museum)



Fig. VII. SHEPHERD AND SHEPHERDESS. Third period, 1755-60

"Duesbury cost" or "Dyer cost." There are many other suggestions that can be offered as to the meaning of these marks, but the balance of probability is, I think, in favour of the mark referring to the method of manufacture as against the new method then coming into general use of assembling the various parts of a figure into one entity from a number of different smaller castings.

This piecing together became the work of a highly specialised group of craftsmen known at the ceramic factories as "Repairers."

Fig. V. "Lady with the Lute." Note the coned slightly scrolled and decorated base, and the beautifully enamelled sprig decoration direct on to the white porcelain (Victoria and Albert Museum, Schreiber Collection.)

Fig. VI. Centrepiece with figures, possibly from the Italian Operetta; note the beautiful floral decoration



Fig. IX. THE MARK ON THE BASE OF FIG. VIII

on a yellow ground, pink-lipped baskets with the beautifully enamelled flowers inside, the general poise of the figures and particularly the yokel with the striped green pants and pink vest in perfect contrast to his master's blue breeches and yellow, blue cuffed, coat and vest, and last but not least the typical applied flowers of the base, slightly cupped, and in a wonderful state of preservation. (Author's collection, exhibited Porcelain through Ages Exhibition, 1934.)

Fig. VII. A pair of seated figures of the Shepherd with his bagpipes and the Shepherdess playing the lute. About 13 in. in height. Mr. Wallace Elliot has a similar pair, the male figure bearing the impressed mark "W D Co." The decoration is most tastefully carried out, both the enamelling and applied flowers being the work of a great decorator, whom I believe to have been



Fig. VIII. A DANCING YOUTH. Third period, 1755-60 (Victoria and Albert Museum)

James Giles, but more of his work will be illustrated later. (Author's collection, exhibited Porcelain through Ages Exhibition, 1934.)

Fig. VIII. "A Dancing Youth," from the Schreiber Collection, also with the same typical light yellow, pink and mottled green, with a still more elaborate base and a mark underneath which I believe to be that of Andrew Planché himself.

Fig. IX. The mark not at all unlike a "Planchette"? Note also the pads of clay on which the figure rested inside the "saggar" whilst being fired.

Period 1760-5. Blue paste consequent on the introduction of Zaffre (Cobalt Blue. I. Lynn Sand 4), hardly any lead, much lime, and consequently extreme lightness in weight.

A vast quantity of classical, mythological, historical, naval, military and rural figures, all well finished and

THE HISTORY OF DERBY PORCELAIN FIGURES

decorated, and showing no signs of rushed output, so that evidently both kiln and decorating space had been augmented to meet the demand, which was colossal at this period. To this period belong Lord Leverhulme's figure of a Beau shown in Fig. XIII, the two seated figures in Fig. VII, and the three figures of Fig. VIII, from the August *Apollo*, 1933 issue.

Fig. X. A figure of a minuet dancer, with the initials "JG" enamelled on the base, for the well-known enameller "James Giles" or possibly "John Giles" of Birmingham (the brother of the first named, also a "John," owned the kiln in Kentish Town). He was born in 1718, and was apprenticed to a firm of silversmiths, by name John Arthur, of St. Martin-in-the-Fields, in 1733; was at Stanley House, Chelsea, 1744-60; Berwick Street, Soho, 1760-3 and again 1776; "by the King's Arms," Chelsea, 1764-75 and 1777-80; became bankrupt May 7th, 1776, and thenceforth on the pay-rolls of William Duesbury. This is the only known signed figure by him, and incidentally bears a striking likeness to his daughter Mary, and is a very valuable document, as from it we see the type of decoration favoured by him. Note the gilding over the red of the lady's corsage, the *œil-de-perdrix*, and the sprig painting. This is the first appearance of gilding in any of the figures illustrated. (Author's collection, exhibited *Porcelain through Ages* Exhibition, 1934.)

I pointed out the reasons why in all probability the two outside figures of Fig. VIII, "The Savoyards," were modelled by George Holmes, in the August issue of last year.

Period 1765-70. Very similar to the last, but increased percentage of lead, less lime, consequently heavier in weight and slightly harder in texture. All



Fig. XII. TWO FIGURES FROM THE TYTHE PIG GROUP. Fifth period, 1765-70

types of rococo bases, elaborate decoration, and no glaze shrinkage.

Fig. XI. A pair of figures from Count Reventlow's Collection, now happily housed at the British Museum and the property of the nation, marked under the base "Charles Bullock Bullock." He and his brother Joseph both worked at the Nottingham Road factory, the one



Fig. XI. PAIR OF DERBY FIGURES from COUNT REVENTLOW'S COLLECTION

NOW IN
BRITISH
MUSEUM

Fifth period,
1765-70

as a modeller and the other being apprenticed to learn the art of china painting, September 23rd, 1765.

The father was a frame-work knitter at the silk mills. Note the slightly scrolled bases, and it is obvious that the figures of the "Map-sellers," Fig. XIV of August, 1933, are from the same hands.

Fig. XII. Two figures from the "Tythe Pig Group." These bear such a likeness to the well-known figures of Shakespeare and Wilks, attributed, I believe correctly, to John Bacon, and have so many outstanding characteristics that one is bound to assign them to the same sculptor. Now if we turn to the Peg Woffington and Woodward figures of Fig. XIV of August, 1933, it will be noticed at once that the oeil-de-perdrix and the colouring of the lady's corsage and gentleman's vest are typical of James Giles, and if one agrees that the attribution is correct then one must also note the very outstanding further characteristic of the sprig introduced behind Peg Woffington's ankles to hide a fire crack in the china.

Fig. XIII. "The Shepherdess and Shepherd." Note the same gilded corsage, the same sprig behind the shepherdess's ankles, and one will agree that they must again have been decorated by Giles. (Author's collection, exhibited Porcelain through Ages Exhibition, 1934.)

Fig. XIV. Lord Rodney and Lord Howe in Chelsea basalts, from the factory of Messrs. Wedgwood and Bentley, by Pierre Stephan, a well-known modeller at Derby a year or so later.

Fig. XV. The signature on the side of one of the figures. (Philadelphia Museum, U.S.A.) We have to use these signed pieces from another factory to identify this man's modelling elsewhere, the outstanding characteristic being the consumptive, pigeon-breasted people he portrayed. This wandering Frenchman worked at the Derby factory from September 17th, 1770, to September 17th, 1773; Wirksworth, October, 1773 to May, 1774; London and Potteries, June, 1774, to April, 1779; Derby again, 1779; Jackfield, 1780 onwards.



Fig. XIV. LORDS RODNEY AND HOWE IN CHELSEA BASALTS



Fig. XVI. FIGURE OF CERES By Pierre Stephan (Author's Collection)

Fig. XVI. Figure of Ceres on pedestal, impressed "D CO," same pigeon-breasted figure and other characteristics of this modeller. After 1770 we have a vast quantity of models, gradually deteriorating after the death of W. D. Ist in 1786, until 1796, when the death of his son occurred and few figures of any merit were produced after that date. I am indebted to the British Museum, the Victoria and Albert Museum and the Philadelphia Museum, and to my many friends, for their permission to illustrate their treasures.



Fig. XV. THE SIGNATURE ON SIDE OF ONE OF THE FIGURES XIV



OAK CARVED PANEL, POLYCHROME AND GILT

In the possession of Messrs. S. W. Wolsey, Ltd., 71, Buckingham Gate, S.W.1

(see page 354)

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NEW MATERIAL FOR THE HISTORY OF XVIITH CENTURY COSTUME IN ENGLAND

BY J. L. NEVINSON



Fig. II. P. VAN SOMER. JAMES STUART, DUKE OF RICHMOND. ARUNDEL
By permission of the Duke of Norfolk

SO great is the rarity of English dresses dating from earlier than the reign of George III that it was to be expected that those recently lent by Sir Harry Verney, Bart., to the Victoria and Albert Museum would repay closer study. Yet it is now clear that their importance for students of costume has been, if anything, underestimated. The collection has not been previously exhibited and has always been kept at Claydon House, Buckinghamshire, which has belonged to the Verney family since the XVth century. How the costumes have come to be preserved does not appear, though Sir Harry Verney has very kindly permitted search to be made among the extremely rich stores of letters, bills and other papers at Claydon.

The first of the costumes in point of date is the man's robe or "night gown" (Fig. I) of rich Italian purple

silk damask lined with a slate blue long-napped plush, which may well be the "silk shagg" occasionally mentioned in inventories or tailors' bills. The gown is gored at the sides and has hanging sleeves, slit from shoulder to wrist, heavily decorated with silver-gilt braid set in close diagonal stripes, and edged with a row of gilt loops and wire-covered buttons. There is a square turn-down collar and the front of the gown is cut to fall back at either side and show the plush as facings. Uniform with the gown are a "night cap" and a pair of slippers (Fig. III) with diminutive heels and soles so narrow that they would have been hidden by the bulging upper.

The gown has been mounted with a satin doublet from the Isham Collection, and with it may be compared the portrait at Arundel Castle, described as "Duke of Richmond" by P. van Somer (Fig. II), wearing a night gown, cap and falling ruff. Other parallels are Mytens' "Sir Francis Bacon" (National Portrait Gallery, No. 1288), in what is almost certainly not a Lord Chancellor's robe, showing on hem and false pocket-slit braiding of the same pattern as on the Verney gown, and "Edward Russell, third Earl of Bedford," at Woburn (Walpole Society, Vol. III, 1914. Pl. XXXVIIA).

The latter alone is dated (1616), so that this unique gown can only be roughly assigned to the early years of



Fig. I. "NIGHT GOWN." Circa 1600
Verney Collection

the XVIIth century. Family tradition suggests that it was the gown of Sir Francis Verney (b. 1585) who, after a none too reputable career at home, went abroad and employed himself in privateering, not to say piracy, until his death in a hospital at Messina is recorded in 1615.¹



Fig III. "NIGHT CAP" AND PAIR OF SLIPPERS.
Circa 1600. Verney Collection

The gown, measuring nearly 5 ft. from neck to hem in front, and requiring 16 yds. to 18 yds. of damask, is clearly for an extremely large man, and could it be shown that Sir Francis was as tall as 6 ft. 3 in., a height more exceptional then than to-day, the gown would have almost certainly been his, perhaps left at Claydon on his last visit in 1608.

No such uniqueness can be claimed for a paned doublet of about 1630-5 (Fig. IV), since two of a slightly earlier type have long been in the Victoria and Albert Museum Collection (Nos. T. 59-1910 from Whaddon in Dorset, and 170-1869 perhaps from Holyrood Palace). What is remarkable is its condition, the absolutely fresh lining showing that it has never been worn. This doublet is of cream-coloured satin, pinked and trimmed along the seams and hems with a looped braid of silk and silver; on either side of the chest are four long slashes, gaping to show the wearer's shirt between the narrow panes; the back similarly has nine slashes and the sleeves to the elbow are cut into twelve panes. The 4-in. collar is unusually high in front but lower at the back, the waistline is high and pointed in front—a normal English feature—and below there are six longish skirts overlapping at the sides. Inside are the usual two loops for straining the buckram-stiffened front till it resembled a ridge of plate armour, and about the waist are the eight metal loops, each on a satin tab, to which the breeches were attached.

This fashion of fastening had only recently replaced that of points lacing through eyelet holes, but the vestiges of the earlier fashion yet survived, as do sleeve-buttons on a man's coat to-day, in the form of ornamental bows about the waist. These can be seen in Priwitzer's portrait of Lord William Russell's dwarf (Fig. V). Consequently the finding of twenty-five thin strips of braided satin matching the Verney doublet, each 22 in. long and with a metal aglet at each end, presented no real problem and only showed that the doublet was not quite ready for wear; the false points had not been made up into bows and attached to waist and knee.

¹ Verney Memoirs. 3rd. ed. 1925. I p. 48.

It cannot be suggested with any certainty for whom this doublet was made; possibly it was for Ralph Verney (b. 1613), who accompanied his father, Sir Edmund, the Standard Bearer, when, in the winter of 1632-3 Charles I and his court went north to his Coronation at Edinburgh. The Verneys did not stint themselves in new clothes for this journey, and one may quote from an unpublished bill at Claydon for a suit with a doublet of this pattern:

(Mr. Miller)

For A Cloake and Sute of Fugard Sattin Cutt in Small Paines. No. 20th 1632.

For Canvis and stiffning to Sute and Cloake..	00 : 05 : 00
For laces to the hoase	00 : 03 : 00
For hollan to lyne the hoase	00 : 04 : 06
For pocketts hookes and eyes	00 : 02 : 00
For taffertie to face the lyninge	00 : 01 : 06
For ribbin to the hoase	00 : 01 : 00
For Makeinge the Sute and Cloake	01 : 04 : 00

02 : 00 : 00

To this one must add the mercer's bill for satin, perhaps 15 yds. at 15s. to 18s., and nearly as much again for linings, not necessarily of a cheaper quality.

A pair of linen stockings (Fig. VI), their wide tops trimmed and fringed with linen braid, must date from the period of the Civil Wars. They are cut bias to secure what little elasticity could be had, and seamed with rough edges outward, for comfort rather than smartness. The tops turned down over the greasy leather boots, and served to protect the breeches and the skirts of the coat. Such a pair of trimmed boot hose



Fig. IV. SATIN DOUBLET. Circa 1630
Verney Collection

might have cost 3s. 6d. or more. A woollen pair of the same period is in the Victoria and Albert Museum.

Next comes the only piece of woman's costume in the collection, a white silk bodice (Fig VII) trimmed with braid and scalloped ribbons. It is heavily boned, fastens on the back, and has a slot in front for the insertion of a long rigid busk. The small puff sleeves



Fig. V. PRIWITZER. LORD WILLIAM RUSSELL'S DWARF. 1627. Woburn
By permission of the Duke of Bedford

Fig. VIIIA. IVORY KNIFE HANDLE. Period of Charles II. Victoria and Albert Museum

Fig. VIIIB. DORSET MONUMENT. 1676. Withyham, Kent

recall the Vandyke period, but the long front is manifestly later. English portraits or even prints of the early Restoration period are usually worthless as documents for costume, owing to the pseudo-classical draperies affected by Lely and his school. For illustration one must, therefore, rely on such objects as the ivory knife handle in the Victoria and Albert Museum (522-1893, Fig. VIIIA), or the figure of the Countess on the Dorset monument at Withyham, Kent (1676) (Fig. VIIIB), remembering in the latter case that the clothes



Fig. VI. LINEN STOCKINGS. Mid-XVIIth century
Verney Collection

of sepulchral effigies are almost invariably old-fashioned, or else turn to Dutch pictures such as that by H. Janssens showing Charles II at a ball at the Hague (L. Cust. "Pictures in Royal Collections. II. Windsor Castle.") A fortunate discovery, however, has enabled this bodice to be dated; the thin silk lining had perished in places, and on the inside of the canvas was found written "M. Abell," undoubtedly a dressmaker's mark, which was hidden when the lining was intact. Now Mary Abell, of whom more will be said later, was born in 1641, and in 1663 she married Edmund Verney, the eldest son of Sir Ralph, who lived at the White House, East Claydon. The bodice, therefore, must date from the first years of the Restoration, and may even have been part of Mary Abell's wedding dress.

No bills for Mary Abell's clothes have been found, but the dresses of Sir Ralph's younger, still unmarried and rather fractious sister Elizabeth (born 1636), must have been very similar:—

(John Wade).

June 1662.

For the honal mis Varney a haire Collor Ferrentene gown and sattine petticoate.	
For staves and stiffnings	00:04:00
For silke	00:02:06
For callicoe to lay under ye outside	00:01:10
For buckrum to tacke ye sleeves	00:00:08
For ribbin, bordering and galloone	00:03:10
For lining For bodies and sleeves	00:03:00
For sasnet to bind the hands and the borders and	
For a silke pockett	00:01:08
For making the gowne laced 2 in a place with	
scallops under cutting and siseing ye scallopps..	00:15:06
For a large box	00:01:02
For makeing yor sattin petticoate	00:02:00
For ribbon and bordering	00:02:06
For silke and a pocket	00:01:00

Som is .. 02:03:03

In this bill, which is grimly endorsed by Sir Ralph "Sister Betty's Debts," the scallop trimming which appears on Mary Abell's bodice should be noted, as also the habit of sizing the silk. Materials were, of course, now cheaper, and the 11 yds. of silk required might have cost as little as 6s. 6d. to 8s. a yard.

Between 1660 and 1670 a most remarkable event took place in the history of costume in England. At the beginning of the decade the stiff Elizabethan doublet, now shrunk away to the size of an Eton jacket, was still in vogue; at the end a totally different garment—a long coat reaching to the knees—was regularly worn by the upper classes. We do not know, and we may never know, what caused this break in continuity, whether it was an influx of French fashions, or an experiment of Charles II's, more successful and lasting than the "Persian dress" about which so much ink has been spilt, or merely some change in men's ideas unrecorded in the numerous contemporary memoirs. Additional hindrances to our knowledge have been supplied by the portrait painters' conventions mentioned above, and by the fact that hitherto no English civil costumes of the period 1640-1675 have been recorded. It has been necessary to turn to the suits of Charles X of Sweden, the first monarch and perhaps the fattest who ever wore braces, in the Royal Armoury, Stockholm, or to the collections in the Rosenborg Castle at Copenhagen. The importance therefore of the remaining Verney suit (Fig. IX),

which is both authentic and can be dated to about 1660, will readily be understood.

It consists of doublet, breeches, cloak and sword-belt of bistre figured silk tissue, probably Italian, trimmed with silk ribbons, and a pair of doe-skin gloves trimmed to match. The doublet has the stiff high Caroline collar, the buckram "belli-peeces" to make the front rigid, and the slit in the centre of the back to allow the shoulders free play, but the skirts have dwindled to mere basques covering the hooks for the breeches. The cuffless sleeves have also the very narrow panes² of the earlier suit, but have bunches of ribbon about the wrist.

The breeches (Fig. X) deserve special attention; these have developed from the long close-kneed type of the late 1630's to loose "Rhinegraves" with an open knee measuring no less than 4 ft. 6 in. in circumference. The use of the term "Rhinegrave" in England is proved by a bill for a masquerade costume for the Duchess of Portsmouth, 1672 (quoted in Fairholt, "Costume in England," 1882, p. 231 from an unknown source). When worn, these would be indistinguishable from petticoats, and it is odd to note that there are buttons in the waistband both at front and back, so that they might have been worn indifferently either way round, an economical habit which could hardly be practised with a less ample garment. Pepys is telling no extravagant tale when on April 6th, 1661, he records:—

"Up among my workmen, then to Whitehall . . . and among other things met with Mr. Townsend, who told me of his mistake the other day to put both his legs through one of his knees of his breeches and went so all day."

Such a mistake would be easily made with breeches such as these, for which "petticoat" was no doubt a sarcastic term and does not imply an actual undivided skirt.

The trimming consists of large bunches of ribbons, white, yellow, salmon pink and pale figured mauve, about the waist and in two rows on the outside of the knees, which are also edged with a small piping of cream and pink, the whole requiring about 250 yds. (Sir Ralph had ordered from England in 1656 a "winter suit" trimmed with 150 ells of black ribbon.) Of the other garments, the cloak is rather more than half length, circular in cut and with a small standing collar and plaited silk loop attached to the inside of the back of the neck; the sword-belt is rather narrow, neither trimmed nor fringed; the small gauntlets of the gloves are hidden by bunches of ribbon.

If this suit were foreign, one would naturally compare it with Terborch's portrait of a gentleman in the National Gallery, but a better illustration is the figure of an English serving gentleman in the Dutch engraving here reproduced (Fig. XI), which shows Charles II dining at the Hague shortly before the Restoration. A portrait of Charles II in the Earl of Sandwich's Collection supplied the evidence for the wearing of open-kneed breeches in England, and this is confirmed by the Unett Monument at Castle Frome, Hereford, a photograph of which Mrs. Arundel Esdaile has kindly shown me.

"Rhinegraves" may be assumed to have gone out of fashion soon after 1670, but they are clearly seen in the more formal dress of a standard bearer in a drawing,

perhaps for a Garter procession in 1671, in the British Museum Print Room (47.3.26.15).³

Returning to the doublet of the Verney dress, the front does not seem made to be worn open at the waist and to show the shirt bagging out above the breeches, but a more surprising fact is that there is not only stiffening of the front, but also whalebones at the side under the arms. When the suit came to be mounted it was found that on the right side of the back-slit the material was cut very loosely while the left shoulder was heavily padded. Obviously then the wearer was slightly deformed and had a crooked spine.



Fig. VII. SILK BODICE. Circa 1660
Verney Collection

Edmund Verney, the eldest son of Sir Ralph (born in 1636), was always something of a weakling. During the Civil War and the Protectorate he was abroad, latterly under the charge of a tutor, who wrote to Sir Ralph on January 28th, 1653:—

"Mun's backbone in which all the fault lies, is quyt awry, and his right shoulder half a handfull lower at least than his left. Herr Skatt hath undertaken the cure, if your sonne will stay heere three quarters of a yeare." (Verney Memoirs. I. p. 505).

The boy, protesting, undertook the cure, which involved the wearing of an iron "Harness" lined with leather through a very hot summer. Once a week a visit was paid to the doctor and the dirty shirt under the "Harness," now "as black as a chimney" replaced by a clean one. Edmund himself wrote to his father "ma peau est toute ostée de sur mon estomach . . . et cela m'avoit mangé un trou dans ma chair." Alas, the suit shows the failure of this treatment by a XVIIth-century osteopath, for it seems that "Myen Herr Skatt" was not a registered doctor. Edmund returned to England in 1656, and the family letters are full of his search for a suitable wife. He had more than one disappointment before, as stated above, he married Mary Abell in 1663; and then, within a year of the marriage, his wife began to show signs of hysteria, if

² Several pictures show narrow panes in Restoration times, e.g., Sir Winston Churchill (Marlborough Exhibition, 1934, No. 689) and J. M. Wright's portrait of a highland chieftain in the Duke of Newcastle's collection.

³ This very fine series, which is divided between the Albertina, the Rijksmuseum and the British Museum and the Victoria and Albert Museum, was formerly ascribed to Vandyke (!) but is now, supported by the "Iconography of Costume," to the school of Lely.



Fig. IX. DOUBLET AND BREECHES. Circa 1660
Verney Collection

not madness. Edmund seems to have lived the retired life of a country squire at East Claydon till his death in 1688. But long before this it is found that he is growing fat, by 1673 he weighed 20 stone, so that there seems little doubt that the suit, so clearly his, must date from his early bachelor days in England (1656-63).

No tailor's bill for a suit of this type has been found at Claydon, but the Duke of Bedford has kindly permitted me to quote from the following bill, which was brought to my notice by Miss Scott Thomson.

Mr. Blackeys bill	
The Right Honno.ble the Earle of Bedford	Aprill 1666.
For Canvas and Stiffning to A sute of Bruxelle	
Camlot	0 : 4 : 6
for Gallanne Hooks Looplace & A Collor	0 : 5 : 6
for Pokketts And flamiege Bellepeeces	0 : 2 : 6
for Callico	0 : 5 : 0
for Silk	0 : 4 : 0
for Sisseing	0 : 4 : 0
for Buttons to ye Sute And Coatt	0 : 10 : 0
for Holland	0 : 8 : 0
for Makeing the Sute And Coatt to yor Honor	0 : 18 : 0

It will be seen that the "Bellepeeces" to stiffen the front are still specified at this date, and that the Earl of Bedford does not wear a cloak but a "Coatt," perhaps a loose-sleeved coat of the cassock (casaque) type. It should also be mentioned that the same bill, besides entries for suits, cloaks, doublets, waistcoats, etc., contains one (February 13th, 1666) for a "black velvet Justacor or Tunick." This marks the appearance of the new fashion, while the Verney suit is almost the last development of the old.

The Victoria and Albert Museum has been extremely fortunate in securing the loan of the Verney Collection,

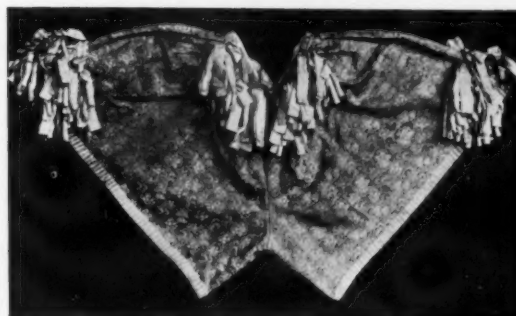


Fig. X. "RHINEGRAVE" BREECHES. Circa 1660
Verney Collection

which has proved its importance in amplifying the main series of costumes. While the richness of the English private collections seems almost inexhaustible, it is hardly to be expected that another group of costumes will be found that can be so exactly related to individuals, and so well documented as those from Claydon.



Fig. XI.
CHARLES II DINING AT THE HAGUE. 1660.
Engraving by P. Philippe after G. Tornvliet
Victoria and Albert Museum

PONTYPOOL JAPAN (1728-1822)

BY JOHN KYRLE FLETCHER



A PLACQUE OF CRIMSON JAPAN WITH A VIEW OF PONTYPOOL HOUSE, BY BENJAMIN BARKER, TO CELEBRATE THE COMING-OF-AGE OF JOHN HANBURY, OF PONTYPOOL

THE history of the Arts and Crafts proves most convincingly that we have always been the slaves of fashion. Each generation has had its peculiar fancies in furniture and decoration.

By the odd chance of Charles II having to live in exile in Holland, he brought back with him at the Restoration, a new fashion, a taste for Oriental lacquer. These early pieces were mainly lacquered cabinets for which ornate stands of carved wood, silvered or gilt, were made by the Stuart craftsman. The fashion spread, and soon ladies were learning to lacquer on wood in mild imitation of the Oriental designs.

At Pontypool, in Monmouthshire, a pioneer hit on the idea of lacquering on metal as something more durable. The inventor was Thomas Allgood, a manager at the Pontypool Ironworks, owned by the Hanbury family. Whatever Thomas Allgood may have done, and local historians claim that he made a lacquer from coal oil obtained from the local shale, still his invention could have been of but little practical use, as the surface of the hammered sheets was not fine enough to allow of a smooth lacquered surface, and so it must have remained an experiment. He had a son named Edward Allgood, who was born at Pontypool in 1681. He seems to have carried on the experiments begun by his father, and when in 1726 his friend John Cooke, another of the officials at the Pontypool Ironworks, invented the rolling mill which made the iron into smooth sheets, Edward Allgood improved upon his invention by discovering the secret of tinning iron sheets, and so was a part founder of the Welsh tin plate industry.

This led the way to the perfection of the method of lacquering on the newly-invented tinned plates, and soon the Pontypool Japan factory was opened as a separate works by Edward Allgood. The first building chosen was at the bottom of Trosnant, a suburb of Pontypool, and here Edward Allgood and his sons, with their wives and children, worked together keeping the process a family secret.

Bishop Pococke, who visited Pontypool about this time, has left an interesting account of his stay. He inspected the works and was deeply interested in the quality of the ware with its fine gilding on black, chocolate, crimson and tortoiseshell grounds, the designs being a reproduction of the Japanese decorations which were then so popular.

The naming of the ware proves also how much Edward Allgood owed to these Oriental designs. He certainly claimed to be the actual inventor of Pontypool Japan, and on his tombstone, which is preserved in the Caerleon Museum, is the following inscription :

NEAR
THIS PLACE
IS INTER'D YE BODY OF
ELIZh YE WIFE OF EDWd ALLGOOD
OF THIS PARISH, DECEASED
NOVr YE 4th 1754 AGED 66 YEARS
ALSO THE BODY OF
EDW ALLGOOD WHO FIRST
INVENTED THE PONTYPOOL JAPAN
AND ALSO YE ART OF TINNING IRON
SHEETS IN ENGLAND. DECEASED
JAN YE 9th 1763. AGED 82 YEARS.

PONTYPOOL JAPAN (1728-1822)

This tombstone is believed to have originally been at Llanfrehfa Church, near Caerleon, but at some time it had been removed, and was found in use as a hearthstone in a house at Caerleon with the inscription surface downwards.

The three sons of Edward Allgood had for some years worked together at Pontypool, but on the death of their father in 1763 the family divided. John, the eldest son remained at the Pontypool works, whilst his two younger brothers, Edward and Thomas, removed to



OVAL TRAY OF THE BILLY ALLGOOD PERIOD, 1785. Decorated by Pemberton after Wheatley

the neighbouring town of Usk, where they opened a rival factory of the Pontypool Japan. Thomas Allgood, of Usk, died in 1770 at the age of fifty-two, and was buried in the graveyard of the old Penygarn Chapel at Pontypool. He is described on the headstone of his grave as "Thomas Allgood, Japaner." John Allgood, when his brothers left the factory, had presumably to pay them their share of any money in hand, as soon after they left he was forced to take in a sleeping partner, a Mr. Davies, a Pontypool attorney, and the firm was at this period known as Allgood & Co. In the *Gloucester Journal* of this period we read a lot about the rival claims of these factories in the advertisements of Allgood & Co., of Pontypool, and those of Messrs. Allgood, of Usk, who claimed to be the original makers of Pontypool Japan, and are not to be confused with a firm calling themselves Allgood & Co., at Pontypool.

I have had an opportunity of examining the trading books of Allgood & Co. which are preserved in the library at Llangibby Castle. These cover the period 1765-1775, and they show clearly that the Allgoods had agents all over the country, usually ironmongers or toy dealers. This, in spite of what may seem to be a very limited turnover, of on an average £5,000 a year.

It is surprising to note the high prices obtained for the best work. Such items as "An Oval Tray with a Landskipp made for Sir Charles Morgan" was 15 guineas; "An Oval Tray—damaged," sold to a Quaker for £4 10s.; "A Basket for Cakes 5 Guineas." The bulk of the work, however, was for a cheaper type of article, clock dials for the clockmakers and cheap lacquer boxes and candlesticks.

There was certainly a great falling off in the general quality of the work from the great period of Edward Allgood, between 1740-1760, when the shapes of tea and coffee pots, and other articles for the table, followed the fine lines of the silver of the same date. It was Edward Allgood who introduced the round and oblong trays with finely-pierced borders, decorated with flowers on a tortoiseshell ground, and bordered with designs in gold tracery; these were obviously copied from the Chippendale mahogany trays then in use. The square or oblong trays were not cut or soldered as the late ones were, but had the corners of the borders folded over and riveted. The round trays must have been very popular as they certainly were very decorative with their gay flowers in the style of Van Huysum. Some of these trays were extra large in size, and an old description of a stout person was "As round as a Pontypool Waiter."

The special feature of the work of Allgood & Co. was the introduction of outside assistance, and Benjamin Barker, a travelling sporting artist, and a man of good family in Northamptonshire, was engaged as foreman decorator. It was at Pontypool that his two sons, Thomas and Benjamin Barker, were born, but as their father moved on to Bath after a few years, the artistic reputation of these two young men is mainly associated with that city.

On the death of John Allgood about 1776, his son William Allgood took over the Pontypool Japan factory. Usually known as Billy Allgood, he was a man of great energy, and also an excellent man of business; and it is largely owing to his efforts that Pontypool Japan became so widely known, not only in this country but on the Continent, where it was called "the Welsh Lacquer."



A PIERCED BASKET IN CREAM JAPAN WITH DESIGN IN GOLD AND PAINTED FLOWERS. Period 1750

This was a time of keen rivalry, because at Wolverhampton and Birmingham other makers of lacquer on metal had become established. Also in Holland and France skilled craftsmen were producing fine lacquer. Billy Allgood, however, was out to get business, and as he was his own traveller, he had every opportunity of seeing what other people were making, and whatever his customers wanted he was prepared to supply. If the French decoration of

A P O L L O

the Martins of Paris pleased some, he was prepared to decorate anything in the style of Vernis Martin, and he certainly did it very well. If others had a fancy for the landscape decoration in panels, so popular in Holland, Billy Allgood got the designs of Thomas Barker and other landscape artists and produced these to out rival the foreigner. The classic revival under the lead of the brothers Adam found Billy Allgood ready with shaped classic chestnut urns, and trays with arabesques and cupids such as Angelica Kauffmann had made popular. Then when fashion swung round to the rustic school of Morland, Wheatley, Bigg and the rest, he was equally ready to produce tea trays with excellent copies of the work of these artists. His chief decorator was a man from Wolverhampton named Pemberton, an excellent painter and copyist, and best remembered as the father of



TEAPOT IN BLACK JAPAN WITH DECORATION IN GOLD. Period 1790

Charles Reece Pemberton, the actor and author, who was born in a cottage below Trevethin Church at Pontypool in 1792, and who left a charming description of old Pontypool.

The Japan manufacturers of Wolverhampton and Birmingham with their cheap productions were, after all, the real opponents of Billy Allgood. The general public then, as now, loved cheapness at any cost; but Billy Allgood would not lower the quality of his goods, but boldly took his samples to the Midlands and captured orders under their very noses.

In order to influence trade in their direction the japanners of Wolverhampton called their lacquered goods "Pontypool Ware," and the early numbers of Piggott's Directory give a long list of "Pontypool" makers in Wolverhampton. The improvements by Cort in thin rolled plates about 1783, gave a great uplift to the Japan industry, and in the Midlands it took the form of cheap goods with often only one coating of lacquer.

Billy Allgood claimed that many of his best pieces were stoved as much as from twelve to sixteen times, rubbed down with pumice powder, and relacquered until the lacquer and the iron plate had become as one, a kind of Battersea enamel without the fragile nature of Battersea. These highly finished goods were so smooth that many claimed to know Allgood's Japan by the very feel of it. Nor should the introduction by Billy Allgood of new ground colours be overlooked, of these there was one a rare shade of blue, as well as various shades of red, from sealing wax red to deep crimson or ruby.



PAIR OF COVERED URNS IN PONTYPOOL JAPAN. Period 1785. By William Allgood. Black ground and gold arabesques on a grey ground. (Author's collection)

In 1799 the famous Kemble family with their theatrical company came to Pontypool for a week to perform at the local theatre, and a local poet, Thomas Thomas, wrote lines on the local industries, which were recited by Sarah Siddons.

"Though last, yet noblest, utmost stretch of Art,
They made the dross from scaly iron part,
The yielding sheets assume an endless form
And figures gay the polished black adorn;
The swelling urn its lovely blue displays
And beauteous tortoiseshells are viewed on trays,
O'er brilliant lines your pencils oft were wont
To glide from "Narrow Crimson" to "Stormont,"
Your wreaths to pluck a host of daubers try
With gaudy glare to catch the unskilful eye
But worth superior yet belongs to you,
'Tis yours to lead! 'Tis theirs to pursue."

* This refers to the red line decorations on the chocolate ground.



COFFEE POT WITH CHOCOLATE TORTOISESHELL GROUND, DECORATED WITH GOLD AND SILVER. Period 1745

PONTYPOOL JAPAN (1728-1822)

In 1813, Billy Allgood died in the prime of life, and full of plans and ideas for improving the market for his ware. He had a few years earlier removed from Trosnant to new premises in Lower Crane Street, Pontypool. These premises were still standing in 1871, but have been removed; the courtyard, however, by the side still bears the quaint name of "The Old Japan." Probably this was originally known as the Old Japan Factory, and has, with time, been curtailed.

The last phase of the Pontypool factory is soon told. On the death of Billy Allgood, his wife, known as the Widow Allgood, carried on the works for a short time, but it could only have been in a very small way, and in the directory for the year 1820, Mary Allgood, widow, is described as Postmistress, Tallow Chandler, and Maker of Pontypool Japan. She died in 1822, but the old factory was probably closed before then, and the widow was only selling off the remainder of her husband's stock.

In its palmy days the Japan factory had a warehouse on the quay at Caerleon about eight miles away, a port on the River Usk trading mainly with Bristol. There were regular agents for the sale of Pontypool Japan at Bristol, Bath and Oxford, and a special depot at Aldgate Street, London, "facing the Aldgate pump," as it is described in a ballad of the London Trades.

There are, of course, many kinds of lacquer on tinned plates or pewter, which to-day passed muster for the genuine Pontypool Japan. Such things as the Japanese tin canisters which formerly adorned the shelves of the old grocers' shops, but these are not Pontypool Japan, they are only the cheaper products of the rival factories in the Midlands.

One has only to think of a fine piece of metal work, as fine as the best Sheffield plate in construction and design, to have some general idea of Pontypool Japan. The coloured lacquer laid on in many coats as smooth as glass, but that is hardly correct because it is smooth yet soft, and its decoration, even when slight, is excellent in taste.

There are but few public institutions where one may study this art-craft of the Welsh Border. The Welsh National Museum at Cardiff has a small but excellent collection of authentic specimens, and the Municipal Museum at Newport, Monmouthshire, contains a few rare examples, but one may search in vain in the Victoria and Albert Museum, London, for any specimen. In the past our English factory has been overlooked, and its products were merely added to collections of "Tol-



LARGE OVAL JAPANNED TRAY, painted by Mr. Pemberton, by William Allgood. Period 1780. In the collection of L. Twiston Davies

Peint" from various Continental sources; but there is a vigour about the decoration, and a charm about the shape of Pontypool Japan which is quite distinctive.

I have not followed the fortunes of the rival factory at Usk which continued well into Victorian times, and made very different types of articles in the later periods. I may be tempted to give a chronological account of this factory on some other occasion; but for the present I have confined myself to the parent factory, and the series of illustrations arranged in order give an excellent idea of the type of decoration and general shape of the various pieces at the different periods.

Nor should it be assumed that the Allgoods made nothing larger than trays, vases, and the like. In the Newport Museum there is an Adam period dressing table of Pontypool Japan extremely well made, and there are probably many other similar pieces that have escaped our notice. The writer has seen Chippendale wine tables in Chinese fret design with the tops made of pierced bordered Pontypool Japan, and one of the Robert Burns's relics at Edinburgh is a Pontypool tray with an inscribed presentation plate in the centre.

All too little is known of the Allgoods and their ware, and this attempt to show specimens in some definite order will, at least, enable collectors to recognise the lacquer made by this family of pioneers.



PAIR OF CHESTNUT URNS, dark brown with decorations in gold. 1765



Fig. II. FOUR SCHOLARS TESTING A BRONZE GONG.
Drawing on Silk at Messrs. Spink & Sons' Galleries

11 in. by 9 in.

EXHIBITION OF CHINESE DRAWINGS ON SILK

BY WILL. H. EDMUNDS

THE Exhibition of Chinese Art provided by Messrs. Spink & Son, Ltd., at their galleries, 5, 6, and 7, King Street, St. James's, is not one of those terrifying displays of 7 ft. to 10 ft. long hanging pictures of the museums, but is a selection from the more practical if prosaic point of view of suitability to the modern home.

Of the fifty displayed, there are but a few of these *Tai-tiao* or hanging scrolls, and these are of moderate size, such as a golden pheasant with its head tucked under a growth of white peonies waving in a light breeze, in colours on silk, attributed to *Li Ti* of the early Xth century, a somewhat celebrated painter of birds, flowers and natural objects, but unsigned. Another of similar character, of four magpies on a branch of blossoming cherry, in colours on silk, is signed *T'ang Sze-ya*, an artist of whom little is known; but it is unlikely that the *T'ang* implies of the *T'ang* dynasty, the work being apparently of late *Ming*. Sparrows on a branch here reproduced (Fig. I), is a pleasing drawing in ink and grey wash, with just a brightening touch of red in a flower at the left, on paper, unsigned. Two white peonies in colours on silk is signed *Chao Ch'ang*, an artist of the early XIth century, known to the Japanese as *Chōshō*, of whose floral designs it is said that he: "not only produces an accurate resemblance, but hands over to you the very soul of the flower along with it"; and that his colours were dyes which could not be rubbed off. With such recommendations probably before him, the Emperor *Kao Tsung Shun* appears to have acquired the picture, according to the seals and writing, in the sixteenth year of *K'ien Lung*, A.D. 1751, so that what proved of sufficient merit to the Chinese Emperor, should appeal to an English connoisseur, for the size also meets modern requirements.

Floral paintings preponderate here, reflecting the Chinese love of the beauty of flowers, the peony being the favourite, of which is one here with its pink and white blossoms, on silk, unsigned, but is assigned to the *Sung* dynasty. A delightful little drawing of a bamboo grove with a solitary figure crossing a bridge in the foreground, in ink on silk, signed *Tao Shêng*, which charms by its simplicity, probably of the late *Ming* period. A very ordinary drawing of a stalk of yellow lilies on a circle of silk presumably cut from an album, is attributed to *Hui Tsung*, the reputed artist Emperor of the *Sung* dynasty, about one of whose drawings the artist *Chao Mêng-fu* wrote: "What joy for trivial things to be limned by a hand that is divine." If this trivial thing was by that Emperor, how comes it that the signature upon it is that of the Japanese artist *Isshū*?

Of figure subjects, that of a poor boatman huddled up in a snow storm, in colours on paper, gives one the creepy cold feeling that has often been said to be given by the more pretentious works of the great masters, and though probably not older than the XIXth century, is quite admirable. The group of four scholars beside a cauldron, testing the tone of a newly cast bell, appears to be a copy of an earlier Chinese work, judging by the

inconspicuous signature of the Japanese artist *Shōnen*; it is here reproduced (Fig. II). The portrait of the *T'ang* minister *Tung Ching*, holding the *Hu* or tablet held at audiences, is a three-quarter face in the manner of his period, the full-faced style not appearing before about the end of the Xth century; but its historical value depends upon its being a life portrait, and the appreciation of an expert written in *Shao King* third year—A.D. 1131, or over two hundred years later than the artist's work—can afford no guarantee as to its fidelity to life. A pleasing domestic scene is that of a mother bathing a tiny child in a tub, while three other children enjoy a tub between them, one reaching out to wrest a towel from a fourth child outside, and in the rear a nurse pulling at an unwilling child clinging to the mat on which it is lying, in colours on silk, *Ming*. Another of a mother, child and nurse reproduced here (Fig. III) helps to give that homely touch which appeals to British hearts, and shows a kinship even with the far-off Chinese.

Other figure subjects are presented by five *Chuan*, or horizontal roll pictures, of which one is a palace garden scene, where are groups of ladies, one of whom seated is painting a panel of silk stretched out before her, and interrupted by the advance of a gentleman with four attendants, this in colours on silk, is unsigned, but dated *Che Ta* third year—A.D. 1310 of the early *Yüen* dynasty. Another fine work of this form comprises four separate pictures, all as of within the grounds of a nobleman's estate, where ladies are receiving a visitor; ladies winding silk for the loom where one is weaving; a grandee examining a painting with musicians nearby, and huntsmen returning from the chase; and preparations for visiting, with bullock cart and horses waiting, in colours on silk signed *Kiu Ying Shi-fu*. This artist of the late *Ming* dynasty—some of his drawings are dated between 1540 and 1550—was a man without creative power, but such a fine copyist that he could produce pictures "not to be distinguished from the originals, even by experts." The one here exhibited appears to be a copy of one by a *Sung* artist, as the date *Shao Ting* third year—A.D. 1228—shows, and there must have been more than one such copy made, as duplicates are still in existence bearing the same signature, but whether by *Kiu Ying* leads to the question as to whether there were not copyists of copyists, where copyists could earn such fine praise from experts; and, of what real value were the opinions of the experts.

Enough has been indicated here to warrant the conclusion that a visit to the galleries of Messrs. Spink will afford ample opportunity for study by the student, or delight in the artistically minded, in viewing these "voiceless poems," wherein the old masters of Chinese art did, perhaps, embody deep meanings, and are said never to have put brushes to ink without them, as we are told repeatedly; but we must observe the instruction of *Hsia Wên Yen* and: "Look at a picture as you do at a beautiful girl in whom there is an underlying charm quite apart from mere outline of form," and then, when you have found the underlying charm, buy the picture.



Fig. III. LADY ON COUCH WITH NURSE AND CHILD.
On silk. Attributed to the Ming Dynasty. 25 in. by 14½ in.

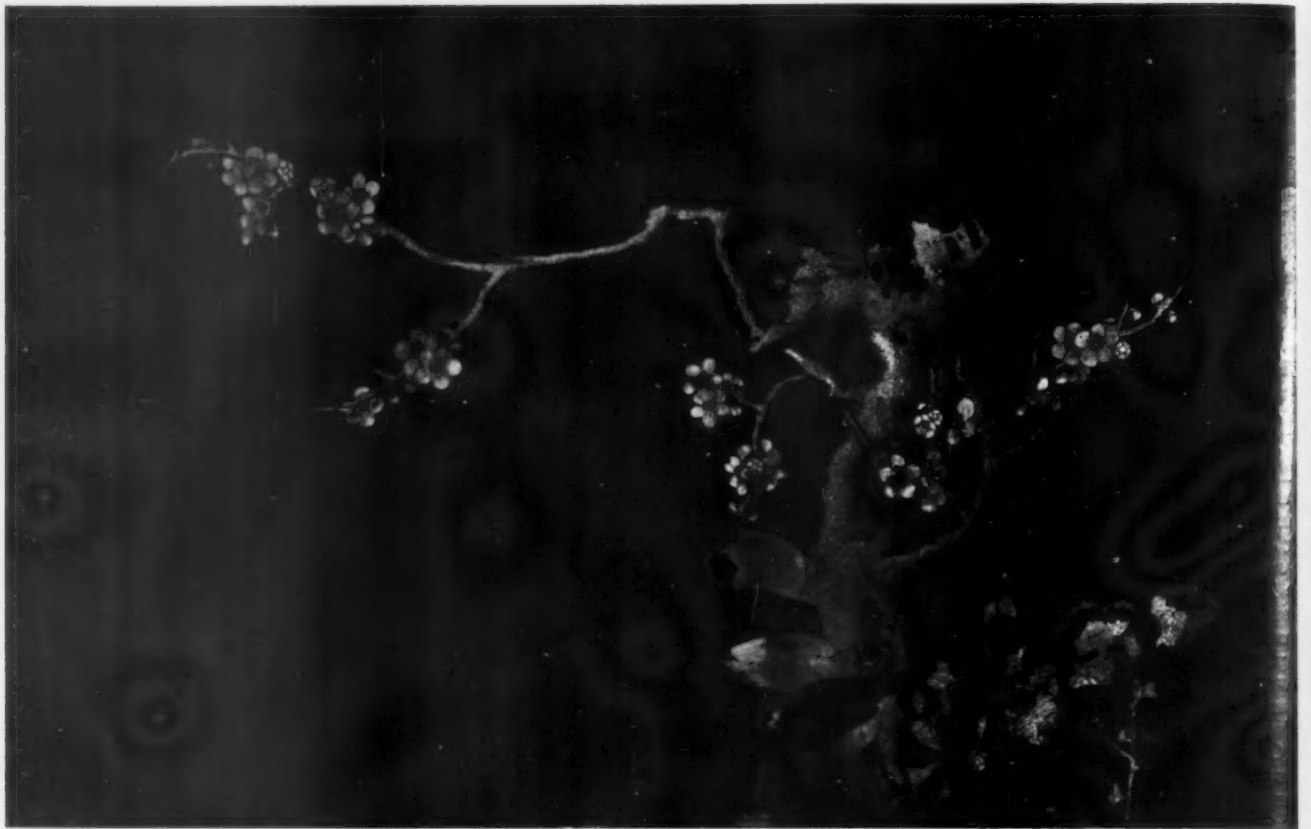


Fig. I. SPARROWS ON SNOW-COVERED BOUGH OF WILD PLUM BLOSSOM.
Attributed to the Sung Dynasty. 25½ in. by 16½ in.
At Messrs. Spink & Sons' Galleries

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25 in. by 14½ in.
On silk.
Attributed to the Ming Dynasty.



AN EXCEPTIONALLY FINE TRANSLUCENT EMERALD GREEN JADE
INCENSE BURNER OR KORO

Ch'ien Lung period A.D. 1736-1795

In the possession of Mr. Charles Nott, Bury Street, S.W. 1

(see page 354)

LOS ANGELES
PUBLIC LIBRARY
ART & MUSIC DEPT.

SPANISH BOOKBINDINGS FROM THE XIIITH TO THE XIXTH CENTURY

BY WERNER GOLDSCHMIDT



BOOKS IN THE LIBRARY OF THE CATHOLIC KINGS AT MADRID (Photo. Rico)

IT is only during the last few decades that the contribution of Spain to the history of art has been thought worthy of serious attention. Even at the present day few people have any real knowledge of Spanish bookbinding, though more than twenty years have elapsed since the publication of an important treatise on the subject by the Spanish expert, R. Miquel y Planas.¹ Yet the achievements of the Spanish craftsmen are at least on a level with the productions of bookbinders in other countries, both for their historic significance and their excellent workmanship.

This fact was clearly brought out by a comprehensive exhibition of Spanish bookbindings which was held this year in Madrid by the principal Spanish Art Society, the "Sociedad Espanola de Amigos del Arte." Spanish books ranging in date from the XIVth to the XIXth century were on view in the five exhibition rooms in the Library. Choice examples of old Spanish furniture displayed in the exhibition rooms gave a delightful atmosphere to this demonstration of the artistic genius of Spain expressed in exquisite materials. A practically continuous picture of the development of Spanish bookbinding was presented by this exhibition. Valuable works from public and private libraries showed that ever since the XIVth century, *i.e.* the Hispano-Mauresque period, not only had Spain produced bookbindings of brilliantly original character, but also there had been a lively exchange of artistic influences between Spain on the one hand and Italy and France on the other.

An individual style of decoration in bookbindings first began to develop in Spain under the rule of the Moors. The decorated metal bindings of the XIIIth

century, employed before that date, were, like Spanish sculpture, largely dependent upon French art, especially the XIIIth century carvings, ivories and enamels. Gospels with costly and elaborate bindings of this sort are known to have been particularly numerous at Santiago de Compostela, which ranked with Rome and Jerusalem as one of the most frequented centres of pilgrimages in the Middle Ages. We still possess a fairly large number of examples dating from this period. D. Francisco Hueso Rolland, the greatest connoisseur of Spanish bookbindings, mentions in his Introduction to the catalogue of the exhibition five of the most important Gospels at Avila, Tortosa, Roncesvalles, Pampuna and Carmona, which have costly jewelled and enamelled silver covers. Until well on in the XIVth century Spanish bookbinding must therefore be reckoned as an offshoot of sculpture, a transference to another sphere of artistic experience acquired in the domain of plastic art. In the XIVth century, under the Arab rule, there was gradually evolved in all branches of Spanish art an independent and original style of ornament known as the Hispano-Mauresque or Mudéjar style, which gave a quite individual character to the bindings of this period. But the greatest impetus to the production of books in Spain during this century came not from the Arabs, but indirectly through them from the Orient, where at this date scholars and craftsmen of every class were producing work incomparably superior to anything that was to be found in Europe. The establishment of numerous libraries on a scale hitherto unknown in Europe was one result of this Oriental influence. We learn, for instance, that the Caliph of Cordoba, Abderrahman III, possessed a library of some 400,000 volumes.

¹ "Restauracion del Arte hispano-arabe en la Decoracion exterior de los Libros," Barcelona, 1913.

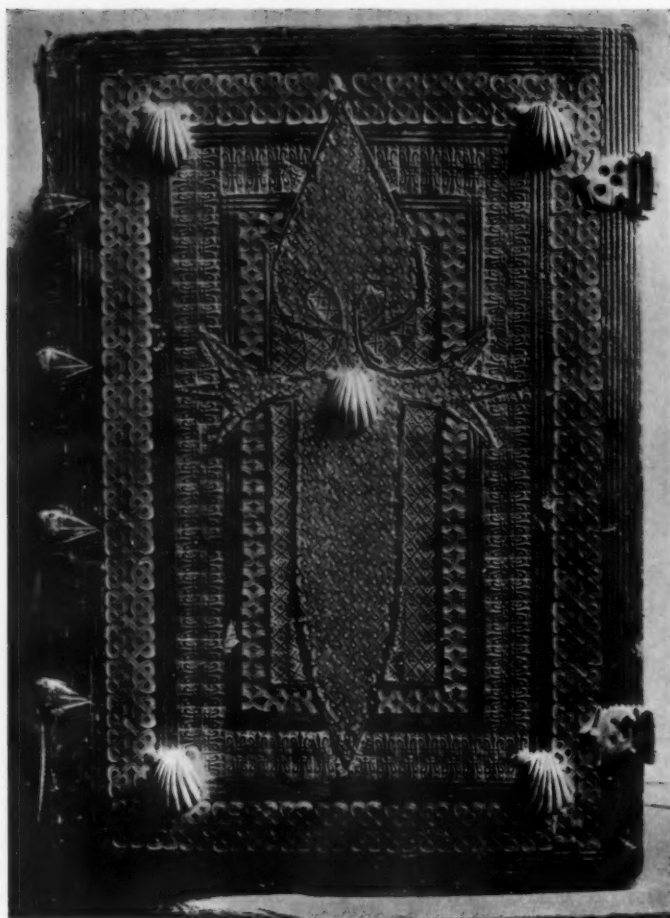


Fig. I.
A
XVth CENTURY
BREVIARY OF
SANTIAGO

With Mudéjar binding
and the Cross of the
Knights of Santiago

Photo :
Moreno, Madrid

The chief centres of book production were Cordoba and Seville, where whole streets were occupied by workshops and booksellers. In Cordoba, especially, there was an extraordinary amount of bookbinding in the Mudéjar style. From this a Spanish tradition was developed that lasted well into the XVIth century. These Mudéjar bindings of the XIVth and XVth centuries are distinguished not only by the peculiar working and polychroming of the leather, but, above all, by the ornament, usually blind tooled. The commonest ornament, consisting of knot-work or interlaced bands, is very closely connected with that of the contemporary Azulejos ceramics. Geometric motives of quite individual character occur, impressed upon the interlaced band ornamentation which often extends over the whole cover. The Mudéjar binders also made use of polychrome leather inlays finished in gold, some two hundred years before this fashion made its appearance in Italian and French workshops. Contrary to the opinion of E. Ph. Goldschmidt (*cf.* Gothic and Renaissance Bookbindings, London, 1928), early Mudéjar leather bindings are still very common. In the above-mentioned exhibition alone there were over seventy books with Mudéjar bindings of the XIVth and XVth centuries. And in the Intro-

duction to the catalogue Hueso Rolland writes of "the enormous quantity, scarcely known even at the present day, of so-called Mudéjar bindings" still existing in Spain.

Fig. I shows the Mudéjar leather binding of a XVth century Breviary of Santiago with richly tooled interlaced ornament, and the cross of the Knights of Santiago in the middle. It is decorated with metal clasps and scallop shells, the emblem of St. James, the patron saint of pilgrims.

The first efflorescence of bookbinding in Europe was due to this Mudéjar art, which not only refined the technique of binding, but introduced new ideas and new methods. At the close of the XVth century these improvements passed by way of Naples into Italy, and later into France. We can form some idea of the extraordinary wealth of the great Spanish libraries in the XVth century from a precious manuscript which was one of the greatest curiosities at the Madrid exhibition. It consists of a regular catalogue in which the library of Isabella the Catholic is admirably inventoried, with meticulously careful descriptions of each single book, mentioning the title, the miniatures, the material of the binding, etc. Altogether 353 volumes are catalogued in this manner. The extraordinary detail

SPANISH BOOKBINDINGS FROM THE XIIITH TO THE XIXTH CENTURY



Fig. II.

A BOOK BOUND
IN MADRID IN
1757

Bound in red
morocco, with the
Arms of Spain

with which each book is inventoried can be seen from the first entry in the catalogue: "An unusually large book in Latin, vellum, which is a bible, which has boards covered with coloured leather and in each corner a silver-gilt rose with a thorn. At one corner the rose is missing, so that there are seven roses. On each cover there are four small silver-gilt flowers, and three of the flowers have a rivet where the clasps are inserted."²

Thanks to this careful inventory of the Queen's library it has been possible to identify a considerable number of books which belonged to her collection and are now in various Spanish libraries, particularly in the Escorial. Research into this most interesting period in the history of Spanish bookbinding is materially assisted by the fact that we have not only the names and data of large XIVth and XVth century workshops, but also guild rules, which lay down exactly how bookbinding was to be done. Hueso Rolland quotes the statutes of the "Gremio de Libreros-Encuadernadores" of Barcelona. We have also minute details of the arrangement of the Scriptorium at Guadalupe, where one of the most important Spanish monasteries was situated.

² Quoted after Hueso Rolland, "Revista Espanola de Arte," 1933, No. 8, p. 439.

By the end of the XVth century there were in Toledo, Avila, Segovia, Granada and other towns, large libraries which had been founded by Ferdinand and Isabella, possessing most beautifully bound volumes, as we learn from isolated examples that have survived.

During the XVIth century bookbinding was of course influenced by the Renaissance in Spain just as it was everywhere else. The great Spanish nobles developed a taste for books, and formed libraries in their palaces. Most important of all is the famous Escorial library which Philip II founded as soon as the new building was completed. It consists of the remains of Isabella's library and books from early Arab libraries and from private collections. The covers, generally calf, in which Philip had part of the Escorial library bound, have, inside the Renaissance ornament, a gridiron, the emblem of St. Laurence, the patron saint of the Escorial. Pedro de Bosque was the most famous binder.

Although traces of foreign influence begin to appear in the ornament of bookbindings under the Renaissance, the Spanish designers were not unfaithful to their native traditions. The patterns on the "grid" bindings, in particular, are a coarse adaptation in Renaissance style of the old Mudéjar interlaced motives, which thus survive in the rather feeble eclecticism of the XVIth

century. At the same time another style of ornament was developed which by the second half of the century had entirely shaken off the Mudéjar traditions and was based on foreign models. Fig. III shows a book from the library of Philip's son, the Infante Don Carlos, bound in blue calf with the arms of Spain in silver. The ornamentation with the medallions in the border suggests Florentine influence.

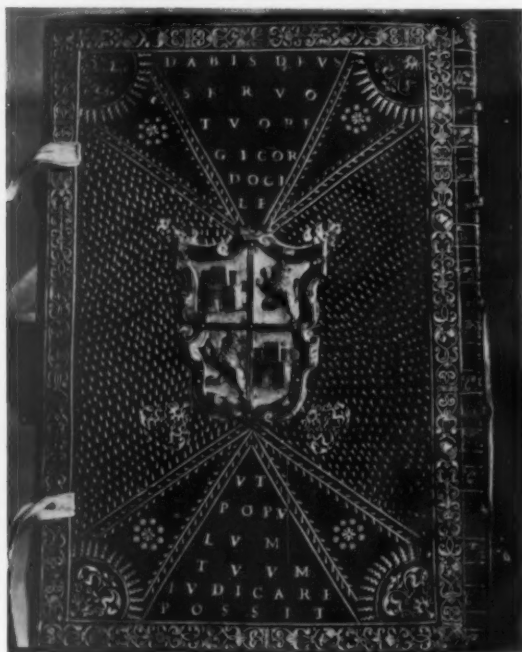


Fig. III. FROM THE LIBRARY OF THE INFANTE DON CARLOS

The extraordinary advance of learning during the XVIIth century gave rise to the formation of important new libraries in Spain as well as in other countries. Besides the collections of the municipal archives (the collection of the town of Barcelona with the municipal arms is famous) great university libraries like those at Alcala and Salamanca were founded during this century. Baroque gold toolings were introduced from Italy at this time. Still, in spite of foreign influences, bookbindings in Spain, like painting and sculpture, preserved their own individuality to a far greater extent in the baroque era than they did under the Renaissance. New materials came into use for bookbindings: velvet, silk, damask and embroidery were employed with metal clasps. We may note as typically Spanish the all-over gold tooled circles and fan patterns which were closely connected with the so-called plateresque architectural ornament of the XVIIth century. It was during this century, too, that Philip V founded the Royal library in Madrid, the remains of which are included in the present Biblioteca Nacional. It is noteworthy that a large proportion of the books remaining from this library are Italian and French.

In the XVIIIth century there was an extraordinary increase in book production in Spain, and foreign binders

were invited to the Court. Yet, in spite of the strong Italian, and, more particularly, the French influences to which they were exposed, Spanish binders even in the XVIIIth century were true to their old native traditions. The book shown in Fig. II was turned out by a Madrid house in 1757. It is bound in red morocco with gilt clasps and bears the arms of Spain on the front cover with a rich border.

While the neo-classic bindings of the late XVIIth century and early XIXth century were entirely under the influence of French models, Spanish binders developed a new style of their own during the romantic period. Small books with a little medallion miniature in the style of Goya inset in the binding are still very often met with. The miniature portrait of Ferdinand VII shown in Fig. IV is copied from Goya's well-known painting. Among interesting and sometimes quite remarkable styles of ornament, the most curious are the fantastic arrangements which originated from the neo-Gothic fashion.

From this rough outline of the development of book-binding in Spain, at least some idea may be gained of the dazzling wealth of valuable material, dating from the early Middle Ages to the XIXth century, which still exists. It may suffice to show that in this department Spain need not fear comparison with other countries. Experts would be well advised in paying more attention to Spanish work than they have done hitherto.

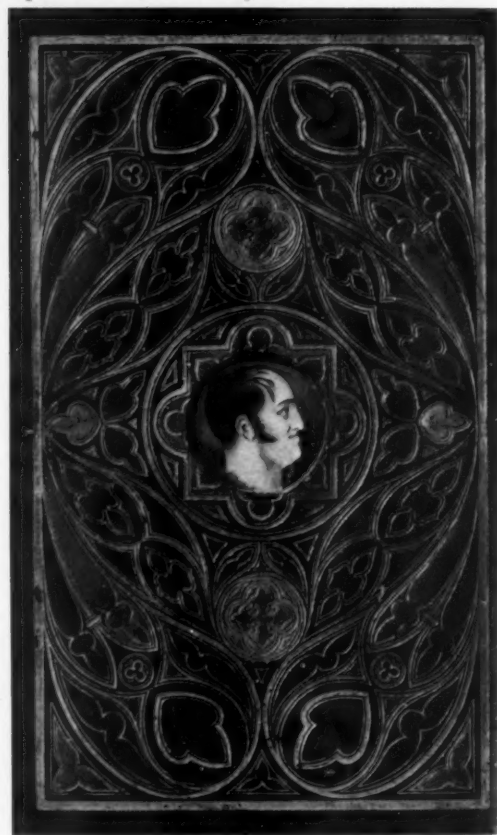


Fig. IV. PORTRAIT OF FERDINAND VII AFTER GOYA
(Photo. Moreno, Madrid)

AN UNPUBLISHED DRAWING BY SEBASTIANO RICCI

BY ENRICO MAUCERI



AN UNPUBLISHED DRAWING BY SEBASTIANO RICCI OF ESTHER
AND AHASUERUS

(*Royal Pinacoteca, Bologna*)

IN discussing the XVIIth and XVIIIth century drawings exhibited in the Gallery of the Uffizi, Arturo Jahn Rusconi mentions as one of the most exquisite a "bold, facile, rapidly executed sketch" by Sebastiano Ricci.¹ This drawing has since been reproduced in a recently published book on Works of Art and Artists of the XVIIIth century in Italy, which was inspired by the splendid exhibition of the art of that period that was held in Venice in 1929.² In this book it is stated that the drawing belongs to the Horne Museum in Florence.

¹ "Dedalo," 1922-1923, p. 596.
² "Il Settecento Italiano," Ed. Bestetti and Tumminelli, 1932. Vol. I. Tav. CLXXV.

I now have the pleasure of showing another hitherto unknown drawing of the same subject, the story of Esther and King Ahasuerus, which is in the collection of drawings in the Royal Pinacoteca in Bologna. Though there are certain differences in the treatment, this drawing is closely related to the sketch in Florence. It appears that Ricci was commissioned to paint a picture of this favourite episode in Biblical history, and that he made several preliminary sketches of the subject. This drawing comes from the communal archives of Bologna, and is entered as H. 2235 in the collection. It bears an old, quite unfounded, attribution to a rather obscure



DRAWING OF ESTHER AND AHASUERUS BY SEBASTIANO RICCI
IN THE MUSEO HORNE, FLORENCE

(Photo R. Soprintendenza, Florence)

Bolognese painter named Antonio Gionima (1697–1732), who was a follower of Giuseppe Maria Crespi (lo Spagnolo), but it is unmistakably by the hand of Ricci.

There is considerable difference in the grouping and the action of the two drawings. In the example in the Museo Horne, in Florence, Esther's figure is in profile. In the drawing at Bologna she is turning, so that the lovely lines of her face and her beautiful figure come into full view.

The moment depicted is that in which King Ahasuerus, in consequence of Esther's revelations, orders the arrest of Haman, who was the chief Minister at his Court and the enemy of Mordecai, the champion of the Jewish people. We see Haman passing out, bent, humiliated, overwhelmed, pushed along by one of the guards, while

another is just going to seize him. These details are not present in the drawing in the Museo Horne, where Haman is turning towards Ahasuerus to implore his pardon.

We may also notice that in the group of the six figures that compose the drawing in the Pinacoteca at Bologna the King's gesture of contempt possesses magnificent grandeur.

Sebastiano Ricci, who led a wandering life (he even worked in England), was the foremost Italian painter in the XVIIIth century, as he is described by Gino Fogolari.³ In this drawing we find further confirmation of his brilliant sense of composition, as well as of his quick, sure draughtsmanship.

³ *l.c.*, p. 4.

NOTES FROM PARIS - BY ALEXANDER WATT

THE imposing exhibition of "One Hundred Years of French Portraits," which recently opened at the well-known Bernheim-Jeune Gallery, has met with such success that it will be prolonged until December 8th. This is not surprising, considering the rare quality of the very interesting sixty-six pictures exhibited. These constitute portraits of noted people by famous artists, dating from 1800 to 1900.

While one is inclined to criticize the certain choice of works by lesser-known masters, and sole examples by such great portrait painters as Ingres and David, the organisers are to be credited with having brought together a fine collection of impressionist and post-impressionist art. The portrait of Monsieur Choquet by Cézanne, and that of Oscar Wilde by Toulouse-Lautrec, are two outstanding examples by masters of this school. The Cézanne is a most striking piece of work. The large angular head, powerfully built up in a broad technique of full-blooded flesh tints, stands out against the pale grey-blue background. The portrait of Oscar Wilde is a head and shoulders in gouache. This picture is a wonderful character study in its scant delineation and delicate colouring, with the faintly discernible Houses of Parliament in the background. Toulouse-Lautrec's art of caricature is evident in the cleverly portrayed effeminate mouth and heavy features, which sum up the tragedy and genius of a great contemporary artist.

Monet is represented with an intriguing picture entitled "La capeline rouge." Here we are given an "impression" of Madame Claude Monet, in a red-hooded cloak, seen through a window from the corner of a room painted in tones of grey. This neutral foreground adds to the colour and effect of the figure in red standing outside in a winter landscape. A clever and unusual conception.

There are two fine portraits of Richard Wagner and Madame Alphonse Daudet by Renoir; also a charming sketch of Mademoiselle Sisley. His early porcelain work is recalled by the smooth, glazed effect of pale blues, greens, and ochres in this little canvas.

The picture which, however, claims the greatest appreciation is Fragonard's portrait of the Abbé de St. Non. Monsieur Cailleux lent this picture to the recent French Exhibition at Burlington House, where it drew considerable attention. It is a veritable masterpiece worthy to be studied by all who hope to attain an equal mastery of the brush. The fascinating composition adds thrill to admiration in noting the perfect balance and easy pose of this handsome figure. The colours form a beautiful harmony of browns and reds, relieved by the white ruff and gold sash. The drawing is perfect; yet there is no drawing. Everything has been swiftly, deftly pronounced in a broad brushwork. Only a great master working in a moment of brilliant inspiration could execute such a magnificent work of art. The case of Fragonard is a lesson to all, for he only attained this perfection in painting after a very long and patient study. He imprisoned himself in Boucher's studio for many years, where he first became a master draughtsman. It was his amazing knowledge of drawing which enabled him to create such a masterpiece as this.



PORTRAIT OF M. CHOQUET

By Cézanne

In addition to others, the self-portraits of Fantin-Latour, Forain, Cézanne, Gauguin, and Van Gogh make this exhibition all the more interesting.

Among the many other important exhibitions now on view in Paris, Jacques Bonjean (with the assistance of M. Nebelthau and "Arts et Metiers Graphiques") is showing a collection of thirty-three self-portraits by contemporary painters. This is entitled "Comment ils se voient, comment ils sont"; the photograph of each artist being shown beside the painted conception of himself. A novel idea, stimulating the interest of the public.

Several of these portraits were painted specially for the exhibition; Derain has done a most amusing pen sketch, which cannot in any way be called flattering; Kisling, a fine little oil painting, which is a striking likeness; Goerg, a typical canvas (far better than anything he is exhibiting at the Salon), which I consider one of his finest paintings. Foujita is showing a fine pen and pencil sketch of himself holding one of his favourite cats. André Lhôte succeeds in conveying a resemblant self-portrait in pastel, in the cubist manner. Matisse and Léger have faithful pen reproductions. Tchelitchev, by sitting, in bare feet, in front of a mirror, has executed an amusing sepia drawing of himself. He has been photographed by Cecil Beaton while working on the portrait of Mr. Peter Watson.

Marie Laurencin, Friesz, Chirico, Berman and Berard are a few of the other twenty-six painters who give interesting and able interpretations of themselves.

APOLLO



PORTAIT DE L'ABBÉ DE ST. NON EN COSTUME DE FANTAISIÈ.

By Fragonard

(See Notes from Paris)

BOOK REVIEWS

ENGLISH COUNTRY. Edited by H. J. MASSINGHAM.
(Wishart). 7s. 6d. net.

If we take the word "symposium" in its literal sense, it can hardly be applied to this book. Each of Mr. H. J. Massingham's guests keeps himself to himself and to the part of England he knows best: nothing in the nature of a merry feast is possible. But the literary host has long since given up all expectation of such a result, and in this instance it is even likely that his invitation card's carried the warning: "Bucolic manners are not desirable." Some may regret this. The subject, certainly, seems to suggest such an approach. But one can imagine how dull and heavy-minded, how laden with dubious anecdote the banquet would become before the evening's end, if the guests had been chosen merely because they were good mixers.

This, then, is essentially a sober assembly, one in which each guest has paid his host the compliment of taking him seriously, and complying with a sense of responsibility. On the other hand, no one comes to air a grievance or to labour a point after a period of enforced silence. Those faults have been the bane of more than one recent symposium, not least of that high-pitched chorus on the theme: "The Old School. Fie!" There is, it is true, a threatened unseemliness in Mr. John Collier's loud enthusiasm as he conducts us through northernmost Hampshire; also something very near the bucolic manner in Mr. W. H. Davies's Cotswold ramble. But, for the greater part, this onlooker can confirm the editor's own impression that the gathering is, in effect, a devoted celebration of the spirit of place.

The book has the advantage of receiving an excellent review from the editor himself in his introduction. He protests that his canonical robes (I confess I have seen no editor wearing them) do but cramp and incommode him, and regrets that he cannot step out of them to give the essayists the hand they deserve. A superfluous regret, for immediately he divests himself of robes and coat, rolls up his sleeves and gives most of them a round of applause so hearty as to embarrass (surely) the true countrymen among them. Mr. R. Ellis Roberts, member for south-west Dorset, being town-bred, was probably an exception to this general embarrassment, and, possibly, the praise he receives for his tender mysticism was no more than he expected, since tender mysticism was his full intention. Blush-making or not, Mr. Massingham's eulogies are discerningly made, and when he describes Mr. Mottram's picture of Harsenham and of Ambrose and Mr. Bates's lighting-up of the Nen country as masterly, he is not far wrong. I am content to follow him, too, in his placing of Mr. Adrian Bell, with his land-mindedness, between Mr. Mottram and Mr. Bates on the one hand, and Sir William Beach Thomas and Mr. Ivor Brown, the Romantics, on the other. It is not Mr. Brown's fault that in attempting to capture the North Riding in one of the shorter essays, he does indeed appear to be after an eagle with a butterfly-net; nor is it my fault that I see him so, for the caricature is his own invention. Incidentally, the length of each essay is by no means

commensurate with the area of the chosen piece of country. Nor is there any earthly reason why it should be. Is it because Mr. Ellis Roberts waxed so mystical that he did not observe to what length he was going? Mr. Hugh Walpole writes, "of course," on the Lake District, and covers the whole of that country in less than half the length of Mr. Roberts's essay. I mention that fact, not knowing what exactly to deduce from it; perhaps it means no more than that some people are busier than others. Photographers have enhanced the authors' descriptions and fancies. If a photograph can be called a masterpiece, that of a Norfolk mill (taken by Mr. Edgar Ward) is certainly one; and others come near to the description. Only I wish they had not been tinted to give the impression that the spectator is wearing smoked glasses.

BASIL MAINE.

ART AS EXPERIENCE. By JOHN DEWEY. (London: George Allen & Unwin, Ltd.) 16s. net.

ARTISTS IN UNIFORM: A Study of Literature and Bureaucraticism. By MAX EASTMAN. (London: George Allen & Unwin, Ltd.) 7s. 6d. net.

These two books have this in common, apart from the fact that their authors are both Americans, that they both deal with Art as experience, the one in its theoretical, the other in its practical aspect.

Professor John Dewey, who, we are told, may be justly called both "the Philosopher of the American Continent" and "the second Confucius," has written an extensive volume which the layman will find somewhat difficult to understand. It teems with such sentences as this: "Form, as it is present in the fine arts, is the art of making clear what is involved in the organization of space and time prefigured in every course of a developing life-experience"; or "Form may . . . be defined as the operation of forces that carry the experience of an event, object, scene and situation to its own integral fulfilment." It is not easy to grasp these sentences, either in themselves or in relation to a definition of Form. Then there are assertions such as: "Compare a picture by, say, Whistler with one by Renoir. In the former—in most cases—there will be found considerable stretches of colour as nearly uniform as may be. Rhythms with their necessary factors of contrast are constituted only by opposition of large blocks. On only a square inch of a painting by Renoir there will be found no two contiguous lines of exactly the same quality." Even if one can compatibly compare "stretches of colour" with "lines," which seems doubtful, the statement is apt to be misleading; it was precisely one of Whistler's virtues that his "stretches of colour" were only apparently "uniform" but actually subtly varied, that is to say that they were not, as the statement suggests, map makers' washes. In the practical application of art to life the professor comes to the conclusion that "production for private gain" is the enemy of æsthetic quality. "The psychological conditions resulting from private control of the labour of other men for the sake of private gain, rather than any fixed psychological or economic law, are the forces

that suppress and limit æsthetic quality in the experience that accompanies processes of production."

If that were so then Mr. Max Eastman would not have been able to write his interesting study of literature and also art under Stalin's rule in Soviet Russia. In that country at all events *private gain* is all but extinguished; and yet Mr. Eastman complains bitterly of its effect on "artists." His book is couched in incomparably much simpler language, and although it is not lacking in philosophical study and terms it is clear at every point. From him we learn that *art*, according to the Communist ideals of the Artists' International, "renounces individualism, is to be collectivized, systematized, organized, disciplined, created 'under the careful yet firm guidance' of a political party, to be wielded as a weapon." He proves that neither Marx and still less Lenin, whose views are dealt with in a supplement by Vyacheslav Polonsky, had any such ideas.

The book is eminently worth reading, but not because of the author's own views, which are basically not unlike those of Professor Dewey.

Both these writers seem to think that art springs from ethically good soil. Professor Dewey speaks of "the problem of recovering an organic place for art in civilization," but it already has that, only its manifestations are not of the kind now regarded as "Art." On the other hand there is no reason why, contrary to Mr. Eastman's views, art should not renounce individualism, or be systematized, or "created under careful guidance." Such or similar restrictions have been imposed on the artists of ancient Egypt, for example, and "careful guidance" has characterized the arts of the Church for many centuries. Professor Dewey is certainly right when he insists that "psychological conditions" rather than "any fixed psychological or economic law" are the forces that qualify æsthetic values, but such conditions seem to be quite incalculable; they cannot, at any rate, have anything to do with *private gain* or Mr. Eastman would have had no ground to stand on; nor, on the other hand, can they have anything to do with "uniforms." All artists wear the "uniforms" of their time and circumstance; some as conscripts, others as "free lances," without detriment to their art. Mr. Eastman's book, apart from its historical value in respect of conditions in present-day Russia, is really a plea for the Freedom of Expression, but that is essentially an ethical desideratum, not an æsthetic *sine qua non* as which he would make it appear. When a Lenin can say "In order that art may draw near to the people and the people to art, we must in the first place raise the existing level of culture and education," he shows that he does not think the most admirable art of the Ikons worthy of being considered "art." If admirable art could be created under the domination of a discredited Church, why not also under the iron fist of a to be discredited Stalin?

H. F.

THREE PLAYS. By JOSEPH CONRAD. (London: Methuen). 5s. net.

The three short plays in this volume are "Laughing Anne," "One Day More" and "The Secret Agent." All three are grimly tragic. Although Conrad's plays were not very successful on the stage they make very good reading.

ALICE IN ORCHESTRA LAND. By ERNEST LA PRADE. (London: Cobden-Sanderson). 3s. 6d. net.

Now that orchestral concerts for children are an established subject of education, it is plain that some knowledge of the various instruments adds greatly to the children's interest in a performance. Boys and girls will find exactly what they want in this delightful account of what goes on in Orchestra Land, where the instruments keep their performers in cases, and Mr. Baton "sprang lightly into the waiting hand of the very distinguished-looking dummy which stood upon the platform" when the concert was about to begin. Dr. Malcolm Sargent contributes an appreciative Foreword, and Malcolm Easton's decorations include drawings of the different instruments and a plan of the seating of a symphony orchestra.

C. K. J.

PEOPLE OF IMPORTANCE. By J. H. DOWD and BRENDA E. SPENDER. (Country Life, Ltd.). 10s. 6d.

Three years ago there appeared a charming volume called "Important People," written by Miss Spender and illustrated by Mr. J. H. Dowd. No one who saw and read it will be surprised to learn that six editions have been issued. And now a companion volume has appeared entitled "People of Importance," by the same authors, and although the text is written as before by Miss Spender and the pictures made by Mr. Dowd, it is hardly fair to say that the one illustrates the other. For it would be difficult to think of a more perfectly adjusted joint authorship. Publishers' announcements are not always exactly appropriate, but one feels in this case when one is told that this new volume is children—nothing could better describe it.

There are thirty eight delightful little essays by Miss Spender—of which "The Aviator" and "The Empty House" are gems—and no fewer than eighty-three pencil drawings by Mr. Dowd of great variety, but all of so uniform a standard that it is not easy to select any for preference. Here is a draughtsman who can draw, and does without the least suspicion of hesitation or "fluffiness." A word must be said for the splendid reproductions of these pencil sketches. They are so perfect that a reader might be almost tempted to suppose he had bought the originals, by some good fortune. And for all practical purposes, so he has! T. L. H.

CRIME CARGO. By MAXWELL KNIGHT. (Philip Allan.) 7s. 6d.

Highbrow, pronounced æsthete, classicist, they must want to forget their standards sometimes; we all do. We want to forget ourselves and enter for a time some world of the imagination. This world must not be too unreal—our thoughts would not be kept there—and in it must unfold itself some kind of action, preferably rapid and realistic. "Crime Cargo," by Maxwell Knight, is an excellent transporting medium to such a world. A cruise; a queer and interesting set of passengers; the ruthless capture of the ship by stowaway gangsters and their eventual undoing—in detail, one tense situation after another all logically brought about; characters of diverse kind all well drawn; slick American slang which may ruffle some a little at first yet becomes attractive through its remarkable expressiveness; all together make the putting down of the book, once it has been opened, a most disagreeable effort till the end is reached, when it is done with real regret. T. B.



A BRUSSELS TAPESTRY PANEL, "THE FEAST OF SCIPIO"

Woven by the Master Weaver, Henry Rheydams, about 1629

Width 13 ft. 6 in. Height 15 ft. 2 in.

In the possession of Messrs. M. Harris & Sons, 44-52, New Oxford Street, W.C. 1

(see page 354)

NOTES OF THE MONTH

MIDLAND ART TREASURES. BY R. R. TATLOCK

The exhibition at the City of Birmingham Museum and Art Gallery of Art Treasures of the Midlands has deservedly had a good press in the daily newspapers throughout the country.

The idea of holding what may be called "regional" exhibitions in different centres in England is an excellent one. Gloucester and York led the way, but Birmingham has gone one better still. This is due to two factors: Birmingham is geographically and spiritually the centre of England's prowess in the art of art collecting; and the Birmingham Gallery is controlled by an astute and well-informed director, Mr. S. C. Kaines Smith.

The director has, with characteristic energy, examined the art treasures in public and private collections in the counties of Warwick, Salop, Worcester, Leicester, Oxford, Gloucester, Stafford, Hereford, Nottinghamshire, Derby and Northampton. All or nearly all the works of art in the exhibition come from collections situated not more than about fifty miles from Birmingham.

The territory exploited is exceedingly though not surpassingly rich, considering the fact (I venture to emphasise the word) that the English have been the greatest collectors of works of art in the world. It may be that there are still a good many "art treasures" still hidden away in obscure places within the boundaries of the eleven counties represented in the exhibition. It may be that more than one supreme masterpiece has even now escaped notice, but will ultimately come to light.



VAUGHAN OF TRETOWAR. English School
XVth century
Lent by Captain J. R. Harley



QUEEN ELIZABETH. By Gwillim Streetes
Lent by the Earl of Warwick

The exhibition consists of paintings, drawings, woodwork, metalwork, ceramics, etc., so varied that it would be hopeless and unfair to attempt to appraise it in a short notice such as this. Nevertheless, a very few outstanding examples must be mentioned. The austere portrait of "Vaughan of Tretowar, Warden of the Marches," dated 1560, is an anonymous *tour-de-force* characterized by almost unique precision and certainty of design. The lovely Hoppner of "Lady Charlotte Legge" is in an altogether different category, and the finely executed "Spanish Gentleman," by Moroni, from the Warwick Collection, taps yet another psychological stratum.

As one passes through the many rooms temporarily peopled by these unrelated masterpieces, one passes through so many schools and so many manners of technical expressiveness that all one can say is "Go to Birmingham and see the collection for yourselves."

Only on one instance would I be inclined to break a spear with the organisers. I do not believe that the enchanting portrait of a young lady is an authentic work of Jan Vermeer of Delft, as is alleged in the catalogue. I believe that most informed students will agree with me that on the evidence of the calligraphy alone, to go no further, we are justified in doubting or rejecting an ascription, however plausible it may be at a first glance, to the master of the "Little Masters."

AN OLD SILVER SEAL-BOX OF THE UNIVERSITY OF CAMBRIDGE

Mr. A. S. F. Gow, Fellow of Trinity College, has made a notable discovery in the above box in the possession of the Earl of Home, here illustrated. Engraved upon it are the arms of the University within characteristic feather mantling of the time of Charles II and the coat of the Duke of Albemarle, quartering Monck, Plantagenet, Grey, and Talbot within the Garter. From the fact that the second Duke was Chancellor of the University from 1682 until his death in 1688, it is assumed that the box was provided for him. Mr. Gow's researches have revealed in the accounts for the box the name of a Cambridge goldsmith, one Samuel Urlin, an apprentice (1647-1654) of Robert Welsted, a London goldsmith. Some five years after his admission as a freeman of the Goldsmiths' Company he settled in Cambridge and practised his craft there until his death in 1698, when he was succeeded by his son, Samuel. That a plain simple box such as this was not beyond the powers of a goldsmith of seven years apprenticeship in London can hardly be doubted, but it would seem from the accounts for a seal-box in 1689 for the next Chancellor, the Duke of Somerset, that while the elder Urlin provided the box itself, the gilding and engraving of the arms were entrusted to Francis Percy, of London. Such collaboration between goldsmith and engraver was not, however, unusual. Another fact of interest is that Samuel Urlin the younger (admitted to the freedom of the Goldsmiths' Company by patrimony in 1701) had been taught engraving at the age of fourteen by one Edward Smith in Cambridge, and that he was much engaged for the remainder of his life in mending and changing plate for some of the colleges. Although the elder Urlin made or supplied five silver spoons in 1683 for Trinity College not one has survived, nor, indeed, is there a single piece of plate in the great collections of the colleges which can be definitely assigned to his hands.

The Yeoman Bedell's mace, borne on ceremonial occasions, was "altered" by him in 1663. Mr. Gow proves also the presence of another goldsmith in Cambridge: John Disbrow, of local origin, who had been apprenticed to a London goldsmith, John Ward, from 1661 to 1668, and supplied and probably made the University seal-box for the Duke of Monmouth in 1674. Thanks to the researches of Mr. Hugh Gatty, a Fellow of St. John's, it appears that Disbrow (Desborow) was much employed by that college. In 1685 he supplied

twelve silver forks, mended some plate, and engraved three new tankards. Two years later he engraved arms on another tankard and supplied a long silver ladle for the Master. The two Urlins were also employed by the same college: the elder for engraving the college arms on three tankards in 1691, and the younger for new plate and for changing and repairing other plate in 1713. Unfortunately, not one of these pieces has survived as



OLD SILVER SEAL-BOX. Published by permission of the Cambridge Antiquarian Society

practical evidence of the skill of these three men. If no plate in any of the colleges can be claimed as the work of either craftsman, some of the London-made tankards and other vessels still preserved were doubtless engraved with arms and inscriptions in their Cambridge workshops.

Mr. Gow's valuable contribution, revealing as it does the names of three goldsmiths working in Cambridge, deserves to be known to a wider public than in the "Cambridge Antiquarian Society's Communications," Vol. XXXIV (1934). No other old Cambridge seal-box has been traced.

E. A. J.

NOTES OF THE MONTH

SCOTS GUARDS LOAN EXHIBITION, DECEMBER 1—23

Under the patronage of H.M. the King a loan exhibition dealing with the history of the Scots Guards is being held at 39, Grosvenor Square (by permission of the Duke of Westminster).

The three hundred years of existence of this distinguished regiment provides ample material for a display of wide interest not only to members of the Brigade of Guards, but also to that large public which is interested in military history, an interest which will be strengthened by the fact that all profits of the exhibition will be devoted to helping guardsmen to find civil employment and also to regimental charities.

The exhibits, representing the great campaigns in which the regiment has taken part, are grouped as follows: From 1642 to the Parliamentary Union of England and Scotland in 1707; from 1707 to the Peninsular War, 1808; the Peninsular War and Waterloo; the Crimean War; Canada—Egypt—South Africa, 1860—1914; The Great War; the Present Day; the Dress of the Regiment; the Library.

There is included a fine collection of portraits by Sir Godfrey Kneller, Sir Joshua Reynolds, P.R.A., Thomas Gainsborough, R.A., Allan Ramsay, Henry Raeburn, Sir Thos. Lawrence, P.R.A., and J. Singer Sargent, R.A. Also a most interesting collection of old prints illustrating the evolution in the uniform down to



CAPTAIN AND REGT. COLONEL THE HON. COSMO GORDON in the Uniform of a Grenadier Company of the Regiment about 1765. Artist unknown

Lent by the Duke of Richmond and Gordon



LIEUT.-GENERAL WILLIAM KINGSLEY. Size of canvas 30 in. by 25 in. By Sir Joshua Reynolds, P.R.A. Lent by Charles Kingsley, Esq.

the present day, including some examples lent by His Majesty the King which have not hitherto been seen.

By the courtesy of the organising secretary we are able to publish reproductions of two interesting pictures in the collection.

The exhibition will be open daily from 11 a.m. to 8 p.m. Sundays, 2.30 p.m. to 6.30 p.m. Admission 2s. 6d. Saturdays and after 6 p.m. 1s. T. L. H.

THE LATE SIR ALFRED GILBERT, R.A.

The death of Sir Alfred Gilbert, at the age of eighty, is deeply regretted not only by those who knew him personally but by all who knew the work of his prime—and of such there are, perhaps, now not so very many, and in spite of the fact that the Shaftesbury Memorial Fountain is one of the most popular examples of sculpture in the world. Misjudging him by this fountain and the Queen Alexandra memorial of his old age, the younger generation of sculptors and artists generally has little or no "use" for his art; but those who were young about the turn of the century were thrilled by Gilbert's work as by that of no other English sculptor. In him the Renaissance and more particularly that of Florence and Benvenuto Cellini seemed to have come to life again, almost as if Cellini himself had been re-born in the late Victorian age, for there was no imitation or copying, but original creation. Yet, whilst the older generation has learnt to doubt his *art*, the younger one underestimates his *craftsmanship*. He was essentially a sculptor "in little," a goldsmith and jeweller, but the creator of the Clarence Tomb, Windsor, the Winchester statue of Queen Victoria, and the "Icarus" was far too great an artist ever to be forgotten. H. F.

PORTRAITS BY HARRINGTON MANN AT
MESSRS. KNOEDLER'S GALLERIES

Mr. Harrington Mann was one of the "Glasgow Boys." Who were the Glasgow boys? the young generation may ask. Well, so good a recorder of informed current opinion as the late Richard Muther claimed thirty years ago for them that they had "a quickening influence upon the art of the Continent," and that Mr. Harrington Mann, together with other Scottish artists of the group, "lives in his own world of fancy," and "casts his ardent temperament into the mould of artistic forms, which are entirely individual in character." It is as well to remind ourselves of such things at a time when, more than ever, even the hour that has but just passed sinks into deep oblivion. In looking at Mr. Mann's exhibition we must remind ourselves that it was formed during a period when the building up of form with bold brush strokes was revolutionary; when tone relations, or *values* were the *latest thing* in art, and when it had not yet occurred to artists that a picture might have its governing factor in itself and not in the facts of nature. Mr. Mann's special quality has always been his sympathy with children, and this is amply found in the children's portraits of this exhibition, notably in the fine double portrait of "Lord Moore and Lady Patricia Moore," where a restrained colour harmony preserves a beautiful unity. In the portrait of H.M. the King, however, Mr. Mann proves that he can equally depict mature character and that quality is likewise seen in his portrait of the First Earl of Birkenhead. The exhibition as a whole does perhaps not do the artist full justice; each picture seen by itself would not be interfered with, as it now often is, by its neighbours.

H. F.



LADY PAMELA SMITH. By Harrington Mann
At Messrs. Knoedler's Galleries

CHINESE ART AT MESSRS. JOHN SPARKS'

Visitors to the exhibitions of Chinese art at the galleries of Messrs. John Sparks in Mount Street have been led to expect a conspicuously high standard of excellence, and no visitor to the exhibition held there last month could fail to agree that the level of merit of the objects shown is if anything superior to that of their predecessors, which is saying a great deal. The piece that is chosen for illustration here is a remarkable example of the sculpture of the T'ang dynasty (A.D. 618-906). It bears a superficial resemblance to the charming little pottery figures of dancers of the same period, but although no larger in height is considerably heavier in weight, being executed in black stone with traces of pigment.

The predominating side of the present exhibition is, however, ceramic, five T'ang figures of equestrian musicians being especially worthy of note, since apart from their high aesthetic merit they show the unusual technical feature of red pigment superimposed upon the straw-coloured glaze. Other attractive figures of the same period include a dancing negro-boy and "a grotesque animal seated in an upright position"; the definitely unindigenous character of both brings a faint suggestion respectively of the ballet in the second act of "Aida" and of Tenniel's illustrations to "Alice in Wonderland." If the parallels appear in the least far-fetched, the moral is only that the full story of the exotic derivatives in T'ang art is yet as much to be worked out as that of the exotic derivatives of the (in its way) no less great art of the 19th century in Europe.

The various phases of the pottery of the Sung dynasty (A.D. 960-1279) are admirably represented, a



A T'ANG DYNASTY FIGURE IN THE EXHIBITION
OF CHINESE ART AT MESSRS. JOHN SPARKS'
GALLERIES

NOTES OF THE MONTH

Ting bowl with ivory-white glaze and moulded design of two spotted deer among peony scrolls calling for special mention. No less remarkable is a tall covered vase with celadon-green glaze, the cover of which is surmounted by the figure of a bird, while the neck is adorned with mythological figures in relief. The celadon tradition continued into the Ming dynasty (A.D. 1368-1643), which produced the exceptionally beautiful figure of the goddess Kuan-yin, whose face, hands and feet are left unglazed, as well as a pretty little octagonal vase with the mark of the Hsüan Tê period (1426-35).

Ming porcelains of the blue-and-white and polychrome varieties are both worthily exemplified. In the former class are a large jar with a design of dragons and the Chia Ching mark (1522-66) in the deep colour known as Mohammedan blue and a plate with Wan Li mark (1533-1619), which appears to be sparsely decorated, because it has never received the additional painting in *faïence verte* enamels that was originally destined for it. Two unusually fine specimens of Ming, decorated in five colour enamels, are a large gourd-shaped vase painted with lotus scrolls and an incense-burner in the shape of a duck, the cover being formed by the wings, while the smoke is destined to travel through the bird's open beak. Two examples of Ming porcelain with the rare type of decoration in underglaze red must not be overlooked.

In the section of bronzes and jades there are many exhibits of the greatest interest, but there is here only space to mention two of special importance. One is a vessel, probably a lamp, of petrified jade in the form of a bird, which is ascribed to the early part of the Chou dynasty (about 1000 B.C.); the other is a jade sacrificial knife with handle of bronze inlaid with turquoise; this may be slightly later in date, but was made definitely prior to the Christian era.

EXHIBITION OF ART AS APPLIED TO INDUSTRY THE ALPINE CLUB GALLERIES.

There is a movement, much overdue, in favour of linking—or relinking—Art and Industry, after a long period during which artists and manufacturers have gone their own ways in mutual neglect or even contempt.

It is hoped that the forthcoming Winter Exhibition at Burlington House will have an encouraging effect upon this movement on a wide scale with a demonstration of what is already being done by manufacturers in a variety of trades.

Meanwhile, Messrs. Greenleys, Ltd., the well-known advertising specialists, held a very interesting exhibition during November at the Alpine Club Galleries, which was opened by Mr. Edouard S. Baron. The exhibition consisted of works by some twenty-five artists of repute, who were sufficiently interested in Messrs. Greenley's purpose, and it must be admitted that the collection of paintings and drawings, in its variety of range, was very impressive and, in many cases, most suggestive of what might be done in the shape of artistic publicity.

This is all the more interesting because I suppose none of the pictures shown was actually made with the idea of offering them for advertising uses.

I could not fail to admire a lovely painting by that great pioneer of posters (as they might be), James Pryde, whose work as one of the Beggarstaff Brothers of bygone

years will never be forgotten by those who saw them on the London hoardings. Flower studies of very different types were shown by Lady Elizabeth Chalmers, Ivor Hitchens and Mark Gertler—virile studies of horses by Anton Lock, and a superb head of a girl by Lewis Baumer in the manner of an Italian Primitive, which might well tempt any enterprising advertiser.

The value of fine woodcuts as decoration was emphasized by the subjects splendidly designed and engraved by Miss Clare Leighton.

T. L. H.

CHINESE ART AT MESSRS. BLUETT'S GALLERIES

Messrs. Bluett & Sons, of 48, Davies Street, whose name is known to all collectors of Chinese art, have recently extended their activities to include a showroom at 13, Royal Exchange, Cornhill. The inaugurating exhibition, which opened on November 14th, will be over before this note is published, but it is Messrs. Bluett's intention to continue to exhibit in these premises representative examples of the different periods, which are all in their own way of important æsthetic interest.

The exhibition here in question aims at showing at least one specimen of each type that claims the attention of present day collectors. As the range in date extends from the prehistoric period to the end of the XVIIIth century, and as the items listed in the catalogue number forty in all, it is obvious that the objects shown are a very mixed family, but they are so skilfully arranged in their several groups that no incongruity becomes in the least apparent.

Among the exhibits of special note may be mentioned a Ming vase with "three colour" decoration in white, aubergine and turquoise blue, a XVIIth century *blanc de Chine* figure of Bodhidharma, and two unusually fine and rare vases of the K'ang Hsi period (1662-1722), one *sang de boeuf* and the other *famille noire*.

GAINSBOROUGH TO GRANT, XVIIIth, XIXth and XXth CENTURY PICTURES AT MESSRS. AGNEW'S

I do not know who show the most courage: Messrs. Agnew, who are not afraid to associate Gainsborough and the rest with Duncan Grant and the rest, or the living artists who are not afraid of being seen in the company of—well, for instance, Burne Jones, Whistler, Frith and Mulready. There is a difference between the quick and the dead which is striking; and striking is the *mot juste*. One could perhaps not say that the living and the dead come to blows, but only because it is the living who do all the hitting. And I confess I often, *vis à vis* a modern picture, feel like saying: "You need not talk so loudly; I'm not deaf." Is this not possibly a justifiable criticism? Is not one of the differences between "modern" painting and the other kind just this, that the "modern" painter's *touch* is much broader, more emphatic, concerned with "essentials," as the voice of one who speaks to a deaf person is loud and confined so far as possible to the fewest words? The result is that paintings, say, by Duncan Grant, Keith Baynes and Matthew Smith need a hall rather than a room; just as the Millais's, Burne Jones's, the Frith's and Mulready's here need a cabinet—a small room—for proper enjoyment, and one cannot deny that the small, meticulous Frith, "Measuring Heights" was a very pleasant surprise as spirited in touch as a Teniers, but presumably also

more satisfying than the large picture for which it was a sketch. That holds good also of Millais's "Lorenzo and Isabella," a sketch for the picture now in the Walker Art Gallery. From these two observations one may infer that *scale* plays an enormous part in design; that what is impeccable "in little" is questionable "in large," and *vice versa*. Much as one appreciates the design, and notably the colour in Mr. Keith Baynes's "Château de Duvingh," Mr. Duncan Grant's "Pool of London," Mr. Matthew Smith's "Flowers," one cannot help feeling that there is something wrong with the *scale*, or perhaps I should say, more accurately, with the scale of the individual strokes. In Mr. Steer's oil paintings there is a similar fault of scale in the *touch*, so that one objects to his method whilst one can accept Constable's much more easily even in the rough sketch for "Salisbury Cathedral," and even Turner's "Rosenau," a late picture painted when already the romantic aspect of sunlight had overwhelmed form, seemed somehow more



THE POOL OF LONDON. By Duncan Grant
At Messrs. Agnew's Galleries



CATHERINE AND MARY HORNECK
By Sir Joshua Reynolds, P.R.A.
From the collection of Sir Henry Bunbury, Bart.

restrained pieces of painting. Though there was not a single picture in this exhibition of absolutely first rate importance, there were many eminently worth seeing, amongst them Stubbs's "The Grey Hack" (but why grey? It is white unmistakably), Gainsborough's unusual but unquestionable "Act of Mercy," Zoffany's white satin "Countess Waldegrave," Smirke's humorous but uncommonly well done "The Artist and his Model," Sir Joshua Reynolds's slight "Catherine and Mary Horneck," Gainsborough's too spick and span "Goddard Children," a charming "Girl Sketching," by Raeburn, a very "solid" "Miss Lyster," by Constable, a fine "Venus and Cupid" by Etty, two good Cox's, a highly

finished "Yarmouth Harbour," by Old Crome, and, last but not least, Whistler's "Symphony in White, No. III"—still one of the most satisfying pictures, in spite of the poorly drawn left arm of the girl on the sofa. Sickert's version of his "Ennui," a beautiful piece of painting, ran it close; and Walter Greaves's low toned "Breezy Day, Cheyne Walk," held its own amongst the paintings by the "old school" as well as the "moderns."

H. F.

BRITISH GAME BIRDS.

WATER-COLOUR DRAWINGS BY J. C. HARRISON AT MESSRS. VICARS BROTHERS' GALLERIES

The English tradition in painting owes not a little to the national love of sport. Hunting and racing pictures have always been immensely popular in this country, and studies of game birds are also part of the sporting connoisseur's enthusiasm.

Mr. J. C. Harrison's collection of water-colours at 12, Old Bond Street have a double interest. The "man behind the gun" will be reminded of many an exhilarating occasion on the moors. He will recognise the varying characteristics of his quarry in flight; for Mr. Harrison has a remarkable gift of expressing the volition of every kind of bird.



PEREGRINE ABOUT TO ATTACK A RAVEN
By J. C. Harrison

NOTES OF THE MONTH



HERON ALIGHTING.

By J. C. Harrison

But one need not be a sportsman to appreciate the carefully observed details of most of these pictures. Mr. Harrison has obviously made a profound study of bird-life under natural conditions. And that is the charm of these pictures. They are not merely skilful delineations of birds. These are veraciously placed in the landscape. The right setting and atmosphere are faithfully suggested, for the artist knows how to manipulate his backgrounds with the requisite amount of fact and suggestion. Cliff, wooded or marshland scenery are drawn in with equal facility.

His series of game birds, grouse, pheasants, woodcock and partridges are supplemented with pictures of eagles and herons. There is a particularly attractive study of a peregrine about to attack a raven. The drawing of the peregrine in its predatory flight should satisfy the most fastidious taste. I recommend, too, the convincing sketch "Heron Alighting." Anyone who has seen these shy cumbersome birds coming down to the edge of a stream will realise how truly Mr. Harrison has rendered the action in this picture.

A beautiful piece of colour is the sketch "Melanistic Pheasant" in a wintry landscape. Here is a collection of water-colours full of the colour and fragrance of country life.

A. B.

THE DUCAL PALACE OF MANTUA

Through the generosity of an American art-lover, Mr. Samuel Henry Kress, of New York, who is also a special lover of Mantua, a fine work of restoration in the Ducal Palace has been achieved and its opening to visitors celebrated last month.

This grand old palace, the Reggia, had suffered terribly during the siege and sack of Mantua, and from later neglect during the long Austrian occupation. In my "Gonzaga, Lords of Mantua" I described the remains of its old-time glories, and quoted the old writer Cadioli, who exclaims: "How it goes to my heart when I consider that of various chambers, all adorned with paintings by Giulio, none remains on which the eye can rest without deploring their irreparable ruin."

The Giulio here mentioned is, of course, Giulio Romano; but, fortunately, we can now say that in our day much has been done to bring back the creation of the past, including the famous "Grotta" of Isabella d'Este, which I remember a wilderness.

The "Galleria della Mostra," now just restored, overlooked the fine "Cavalerizza," the stables which Giulio had designed for his Gonzaga patrons in very noble proportions. The Gallery, 208 ft. long by 22 ft., was also built and decorated by that master and his scholars with arabesques, heraldic arms and stuccos; it overlooked the Cortile, where jousts and games were held. Long neglected, in 1876 the ceiling gave way. Mr. Kress saw it in 1931, and, thanks to his generous help, the work of restoration, under Arturo Raffaldini, has been successfully carried through, to the delight of all lovers of Mantua.

S. B.

HUMOROUS DRAWINGS. BOTTICELLI TO Renoir BY DOUGLAS PERCY BLISS

AT MESSRS. REID & LEFEVRE'S GALLERY

I refer the reader, in connection with this exhibition to my notice of Salvador Dali's show. There is a link between them in as much as Mr. Bliss likewise exploits the associative element in art—but what a difference! Mr. Bliss, who is a Scotsman, jokes, let us frankly admit, with a certain degree of "deeficulty," seeing that his drawings are quite highly finished water-colours, in which the colour plays a considerable part. He has evidently taken quite a lot of trouble over them. But whilst Signor Dali's "deep sea fishery" has led to questionable results, Mr. Bliss's adventures on the wide surface of consciousness are simply delightful and instructive. This sounds strange, but I quite seriously suggest that those who know nothing about art will learn in most cases more from a visit to this exhibition and a subsequent reference back to the original works of the masters with whom Mr. Bliss deals, than from unmentored visits to the galleries or from the study of books. Mr. Bliss has flung his net as wide as the title indicates, and everywhere he has brought out some essential point. There are thirty drawings, and the masters include Van Eyck and Uccello, Cellini and Mantegna, Dürer and Jan Steen, Rubens and Rembrandt, Holman Hunt, Rossetti, and Millais, Guys, Courbet and Toulouse-Lautrec, and others. Mr. Bliss gets a laugh everytime. Now it is perhaps more the title—as in "Botticelli Feeling Wan," anon it is the skill, as in the extraordinarily well-managed half-light of the "Turner"; but in most cases it is both. Mr. Bliss's humour is never cruel, except perhaps in his "Renoir"; but even here it is so apt that one cannot but forgive it. This series should certainly be reproduced and published, if for no other reason than the amusement of jaded art critics and those who have ambitions in that direction.

H. F.

MR. FYZEE RAHAMIN'S PAINTINGS

Readers of *Apollo* will remember a former reference to the work of this talented Indian artist, who has two paintings at the Tate Gallery and one at the Manchester Art Gallery. He will, we understand, open an exhibition of his recent work at the Arlington Gallery on Dec. 10th.



KRISHNA'S SOLICITUDE.

By Fyzee Rahamin

Mr. Rahamin's recent work, which we have had the pleasure to inspect, falls into several classes. The Legend of Krishna and Radha is the dominating theme; the Buddha's life is represented by several beautiful panels. There are historical scenes, landscapes and scenes in Indian life. The portraits are remarkable for their power and simplicity, and suggest to us magnified miniatures.

Mr. Rahamin's distinctive quality is that he, almost alone, works on the traditional Indian style. One of the Krishna-Radha drawings is reproduced here. W. L. H.

SALVADOR DALI AT THE ZWEMMER GALLERIES

The subconscious, whatever it may be scientifically, is certainly not so much a "queer fish" as a fish swimming in uncharted waters and rising to the surface of consciousness with the strange catches it has made in the unplumbed depths of the human mind. Salvador Dali seems to be a kind of Izaak Walton or a *Challenger*

expedition on his own, fishing in his own depths and bringing to the surface the abyssal creatures of his weird cerebration. That, however, is not the most remarkable thing about his art; even more remarkable is the fact that he represents—or shall we more cautiously say—purports to represent his catches with the meticulous skill of a Dürer painting a bird's wing or a Callot etching a diminutive detail, or Huysum painting a still life. To do that one must not only be a consummate craftsman, one must also have the conviction that the "thing seen" is worth the skill displayed. That is where Signor Dali and myself part company. Nothing will convince me that the skill and time employed to produce these works is not deplorable in nearly all cases, of which a painting called "*Ouf sur le plat sans le plat*" a fried egg on an enormous wall in an expansive landscape—is typical. Were Signor Dali a Scotsman one would say it were an example of the proverbial "deeficulty." I have not, unfortunately, or on the contrary, read "*Les chants de Maldoror* of the Comte de Lautréamont" and so do not know who is to blame for the nightmarish subject matter. I can only testify that these illustrations are etched with quite exceptional skill and demonstrate the difference between aesthetics and morals. They are aesthetically as delightful as they are morally or ethically repulsive. By way of Orientation for those who have not seen them, one may add that whilst the etchings have affinity with Max Klinger's, the paintings are somewhere between Boecklin and Jerome Bosch. These names are sufficient to indicate that the wheel has come full circle again, and that in these *surréaliste* works abstract design has gone by the board, and we are once more in the thick of literary subject interest. But what subjects!

H. F.

PERIOD FURNITURE IN MODERN HOMES

We have become familiar with the efforts made to acclimatize "modern" furniture and interior decoration by those whose boast it is that they have broken with the traditions of the past.

Exhibitions have been held in which we have been invited to feel at home even in rooms made of and furnished with glass! Books and magazine articles have appeared in shoals attempting the hopeless task of making these things acceptable to English people. But if there was one thing which the recent Antique Dealers' Fair proved conclusively it was that the best furniture of past days takes its place naturally and gracefully in modern architecture. Experience has shown that nothing is so difficult as to convey an artistic effect, which one desires to produce, to the average person, for few are gifted with the ability to see such an idea before it is completed.

Messrs. M. Harris & Sons have hit upon an idea (and most good ideas are obvious) whereby they are able to show their clients exactly how their future home will look when completed. At a house just built at 102, Fitzjohn's Avenue, Hampstead, designed by Mr. Howard B. Sugden, the ground and first floors have been beautifully furnished by Messrs. Harris, the result proving once more that the latest type of house does not involve the bare and chilly surroundings which are so often found in "up-to-date" furniture.

We understand this interesting experiment is attracting many visitors to this English home at Hampstead

T. L. H.



MADONNA DEL GRAN'DUCA

By Raphael

In the Pitti Palace, Florence

(see page 354)

LOS ANGELES
PUBLIC LIBRARY
ART & MUSIC DEPT.

NOTES OF THE MONTH



"KELLSBORO' JACK"

Published by Frost & Reed, Ltd.

By Lynwood Palmer

"KELLSBORO' JACK," BY LYNWOOD PALMER

Messrs. Frost & Reed, of Bristol, announce the publication of another of their splendid colour facsimiles, this time an important sporting print.

A small black-and-white version of this plate appears above, but the colour facsimile itself measures 22 in. by 14 $\frac{3}{4}$ in., and represents the famous winner of the Liverpool Grand National 1933, owned by Mrs. F. Ambrose Clark.

Sportsmen and collectors of sporting prints who are familiar with Mr. Lynwood Palmer's renowned portraits of racehorses will be anxious to see this delightful picture, which is published in two states.

Remarque artist's proofs (limited to 250), at £8 8s. each, stamped by the Fine Art Trade Guild.

A second issue of unsigned copies at 2 guineas will be published about April next year. Messrs. Frost and Reed are to be congratulated on this fine reproduction, which is a worthy addition to their existing list of similar publications.

T. L. H.

COROT EXHIBITION AND HUBERT ROBERT EXHIBITION AT MESSRS. WILDENSTEIN'S GALLERIES

The collection of Corot's exhibited in these galleries contains a number of paintings which are not of the familiar kind; for example, one called "The Church," with a white tower which stands out in the surrounding greens—a very attractive picture; "The Willows," a group of trees, is also unlike his usual composition in that the design is made dependent on subtle accents of white and red within the masses of the design. Both the well-known "Girl with Mandoline" and the less-known "Monk" are curiously "Spanish" in their

colour. "Mortefontaine" is an attractive landscape in his precise early manner. Altogether the sixteen pictures which form the group were well worth seeing.

In another room there were a dozen pictures by Hubert Robert—"Robert des Ruines" as he was called on account of his many pictures introducing ruins. Whilst Robert's subject-matter, and generally also his treatment of it, belongs, with his contemporary's, Fragonard's, art decidedly to the *ancien régime*, and the shapes of his canvasses, together with the handling of the paint, make them suitable only for architecture and furnishings of the period, there is nevertheless in the best of them a display of quite amazing art. It is temperament, not knowledge or skill, which makes him fall short of the highest standards. As a proof one would point to the two pictures of "A Monk Praying," the upright one (No. 2) being a little less important than the horizontal composition (No. 4) of 1760. This picture shows a quite amazing knowledge of light, every degree of which, from brilliance to almost complete darkness, is rendered in a manner that is completely convincing. The centre of interest is a kneeling monk, praying in a church into which a group of playful girls have entered. The spirit is as far removed from Rembrandt as one can imagine, but all Rembrandt's *chiaroscuro* is there, and a vivaciousness of touch which surpasses him. One thinks of Rembrandt and the Dutch also in his "Grotto of Pausilippe" and "The Barn." Thus the XVIIIth century, which began on the Flemish Note introduced by Watteau, ends with Robert again on a Netherlandish note. Painters like Robert, however, should make our contemporaries realize that the word "artist" once stood for the man who possessed skill beyond that of ordinary mortals—*skill not ideas*.



LANDSCAPE. 1733-1808. By Hubert Robert
At Messrs. Wildenstein's Galleries

EXHIBITION OF SCULPTURE AND PICTURES BY
THE LATE HENRY POOLE, R.A. AT MESSRS.
CHAPMAN'S GALLERIES, 241, KING'S RD., CHELSEA

This is a memorial exhibition of the sculpture of the late Henry Poole's, R.A., work. Born in 1874, he died in 1928; his working life thus covered a period in which the influence of Harry Bates, A.R.A., and George Frederick Watts, R.A., one might say, naturally dominated his student years, whilst the anti-academic developments in modern sculpture, again one might say, naturally affected him. In this exhibition, where portraits, statuettes and *maquettes* are proving him to be a craftsman of distinction, and a portraitist of ability. His "Bust of G. F. Watts, R.A.," is a capital likeness, but the design, which includes the top of the armchair in which the "grand old man" was seated, needs the special architectural setting in order to justify it. Henry Poole was no exception from the rule that "the antique" is a stumbling block to northern artists. The *Mercury*, for example, invites invidious comparisons; and the most important work, "The Little Apple," a mother and child group, demonstrating the artist's desire to conform to modern ideas of classical simplification, is not quite convincing in spite of considerable charm. Poole was really happiest away from all such influences, as, for instance, in the romanticism of the "Giraldus Cambriensis" (a richly detailed study in wax) or the humorous "Cyril Maud in 'The Beauty and the Barge.'" Good work also characterises the statuette of "The Miner," the marble bust "Virginia" and the fine fleshy quality of "The Bather."

THE LONDON GROUP

This is one of the best shows the London Group has yet put up. The dominant achievement of the generation of painters here represented, and as it contains contributions by Mr. Walter Richard Sickert the word "generation" must not be too strictly taken in respect of age, that achievement is, on the whole, I think colour. By "colour" is here understood the deliberate orchestration of other than obvious harmonies and contrasts. Something of the kind I mean is seen in the juxtaposition of pink and crimson in the late Mr. Roger Fry's "Peonies and Poppies," a thing no traditional artist would have thought of. Similarly it is the colour which characterizes Mr. Sickert's "Wedding," Mr. Walter Bayes's problem picture, "The Enquiry," Mr. Duncan Grant's admirable bunch of chrysanthemums, Miss Vanessa Bell's "Cotton, Lavender and Quinces," Mr. Allinson's "Spring Evening—Sta Eulalia," Mr. Keith Baynes's "Relaxation," Mrs. Adeney's painting on glass, "From a Window," Mr. R. O. Dunlop's excellent "Boats at Heybridge Basin," Mr. Basil Jonzen's "Sweet William," Mr. Victor Pasmore's "Soho Café," and many others, not forgetting Miss Vera Cunningham's overpowering "Leda." It is this interest in colour which gives the show its unity, in spite of the obvious differences in subject-matter or treatment. One is always at a disadvantage in trying to summarize a large show by different artists. There is no good reason, for instance, in leaving Mr. Elliot Seabrooke's "Weir" or Mr. Ethelbert White's "Beech Wood" or Mr. Nash's "In a Beech Wood" out of the list, except that Mr. Seabrooke's colour seems less derived from an actual than from a theoretical preference, and in both Mr. White's and Mr. Nash's case the linear rhythm is at least of equal importance. Colour also distinguishes Miss Aletta Lewis's "Martyrdom," where, however, the design, the abstraction itself is of paramount importance. Again, Mr. Frederick Porter's "Snow in London" is also, of course, *colour*, though the colours are restricted and the design predominates.

The exhibition includes a number of works by the late Roger Fry, to whom Mr. Rupert Lee, the president of the Group, devotes an admirable obituary notice. Mr. Fry was, of course, closely associated with the London Group, and one cannot help feeling that he must bear part of the responsibility not only for its successes but also for its failures. And these failures are due—even in the case of successes, if this contradiction can be excused—to the fact that Mr. Fry encouraged his disciples to believe that the artist *qua* artist belonged to another world, trying, as he did, to exclude the *profanum vulgus*, and so this whole exhibition suffers from an air of isolation, and one still has the feeling that the artists should "come out of it." H. F.

COURTAULD INSTITUTE OF ART,
20, PORTMAN SQUARE, W. 1

During the month of December the following Public Lectures will be delivered:—

Professor Thomas Bodkin on "The Theme of the Three Graces in Art," December 10th, at 5.30.

Sir Charles Peers on "Preservation of Ancient Monuments." Two lectures, December 3rd and 7th, at 5.30. All the above lectures will be free to the public, and tickets can be obtained from the Director.

NOTES OF THE MONTH

SELECTED PICTURES BY EUGENE BOUDIN (1824—1898) AT MESSRS. TOOTH'S GALLERIES AND FANTIN-LATOURE (1836—1904) AT MESSRS. REID AND LEFEVRE'S GALLERIES

Two French masters who have long found their niche in the temple of fame, Eugene Boudin and Henri Fantin-Latour, were honoured by these important exhibitions. Boudin makes one think of the French adage: *Mon verre est petit, mais je bois dans mon verre*. Boudin is a little master. He never ventured far from Deauville and Trouville *plages*, or at least he was happiest in such scenes under northerly skies, which insist on dominant greys. The pleasure one derives from Boudin's painting is, however, as much in his "handwriting" as in his sense of "values"; it is a pleasure akin to that which springs from a "Frans Hals," a late "Gainsborough," and even Chinese or Japanese brushwork. As the "Casino de Trouville" of 1868 shows it was not always thus, we come to its culmination in the early seventies as the "Plage" of 1871. Here the shipping is a marvel of the hand, and if he maintained his touch to the end he never surpassed it. Praised by Corot for his painting of skies, Boudin is perhaps the most "English" of French landscapists, with affinities to Constable and Cox. Boudin's talent did not permit him to achieve success on anything but a small scale; the larger canvases such as the "Antibes" of 1893 defeat him. But who could demand anything more satisfying than the "Plage à Trouville," belonging to Mrs. Ernest Schriff, and the delightful later painting of the same title dated 1880, to mention two more paintings in a show which contains many of similar attraction.

It is much more difficult to assess the art of Fantin-Latour. Known in this country mainly as a flower painter, his reputation in France rests mainly on his portrait groups and lithographs. As an intimate of Manet, Degas, Renoir and the impressionists generally, he was, of course, anathema to the academicians. All that is "ancient history" and can no longer bias our judgment. What this exhibition—and it contains many pictures which have never been seen in England before—seems to prove is that Fantin's pioneering instincts, which made him resolutely confine himself to the *appearances* of nature, prevented him from understanding *construction* both in the sense in which objects are "structures" and pictures should be constructions. The first may best be seen in his "Portrait de Monsieur F. . . ." At first glance a fine piece of painting, the head proves to be boneless on closer inspection. The second is well seen in several still-lives and flower pieces, but notably in "Dahlias et Chrysanthèmes," where a diagonal division would show the two halves to be two separately seen "wholes." Nor can one quite imagine that the artist did not intend the effect. In the life size portrait called "La Brodeuse" for instance, all the lightest part is concentrated on the beautiful and beautifully painted left hand of the "embroideress," making the whole large canvas subservient to this one single point of interest. Fantin was at his best when he confined himself to single "bouquets" of flowers. In his subject pictures he was curiously sentimental, and Monsieur Desnoyer's censure of the ambitious "La Féerie" as "an amalgamation, a Russian salad, a dish of mixed colours," in the Salon des Refusés of 1863, was not really so far out. There is, however, one

distinction which practically all Fantin-Latour's works possess, and that is a lovely "quality," a quality which is not unlike that of Chardin, and which also graces his lithographs, as lithographs, though the sentiment of their subject matter is cloying.

LUCIEN PISSARRO AT THE LEICESTER GALLERIES

To say of Mr. Lucien Pissarro that he has followed in his more famous father's footsteps is a compliment and not a detraction from the qualities of his art. Mr. Lucien Pissarro has, so to speak, consolidated his father's achievement; has removed it from the experimental into a practical tradition. Like his father he is a painter of out-of-door light, but his paintings have a more rhythmic design, a greater cohesion. I do not know whether I am justified in my belief that he, however, achieves his results, eminently successful though they be, not from an attempt to follow nature, but rather from his own recipe of suggesting the effects of nature. He thus uses in the early painting of "Epte near Gisors" of 1892 a green that belongs or is derived from the observation of nature, whilst the harmonies in yellow of "The Towing Path, Mortlake" of 1914, and the harmonies in pink and purple of "The Water Tower, Kew Gardens" of 1920 seem deliberate orchestrations. Air, space, unity and rhythm characterize his landscapes, and the "Perry Lane, Langham" and "Le Mont Verdaille, Cotignac" show not only that he has remained satisfied with his achievement for many years, but also that his hand has lost none of its cunning. His "Black and White" is new to me, and his manner of drawing as a painter and not as a line draughtsman is so excellent that one regrets he has not varied his painted pictures with more figure interest. Perhaps that is still to come?

CHARLES CONDER AT THE BEAUX ART GALLERY

This exhibition of Charles Conder's work was something of a surprise, containing as it did many pictures which, if my recollection does not play me false, were not included in the Memorial Exhibition which was held at the Tate Gallery some few years ago. It cannot be said, however, that this show of over fifty works changes one's estimate of this sensitive but weak artist. The time in which he lived, the *maladie du fin de Siècle*, is partly to blame, even a Whistler suffered from it, not to mention a Burne Jones and the then younger generation, including Beardsley, Ricketts and Charles Shannon. But in this *Galère* Conder seemed sometimes to introduce a faint atmosphere of the *Moulin Rouge*, as if he was conscious of being "naughty." His drawing was always weak, and his best quality, his delicate, feminine colour sense, is seen at its best in the fans and also in the landscapes where the figures are subordinated incidents. In this exhibition, therefore, one could enjoy such landscapes as "Children in an Orchard," "The Howe Pond," "Witch Elms: the Howe," and the Dudley Hardyish "Our Flag, Algenciras" or the Edward Stottish "White Tree," whilst the "Pink Fan," the "Souvenir to Nan" and the "Dolce far Niente" showed him at his best. Many of the lithographs are excellent, notably the one with a feminine "Buddha" and the "Arlequin s'amuse," which with its gamut of greys shows an admirable appreciation of the medium.

H. F.

OUR COLOUR PLATES
ON COVER.

"MADONNA DEL GRAN' DUCA," BY RAPHAEL

This famous picture was painted by Raphael when he was barely twenty-two years of age, and is one of the treasures of the Pitti Palace in Florence.

It is said to have disappeared and was found late in the XVIIth century in the possession of an old woman, who sold it for a trivial sum to a dealer who in turn sold it to the Grand Duke of Tuscany, from whom it derives its present name.

FRONTISPIECE.

SKETCH PORTRAIT OF PRINCESS MARINA
BY MR. PHILIP DE LASZLO

By the courtesy of Mr. Philip de Laszlo we are able to reproduce this beautiful study of Princess Marina, which has not hitherto been published.

As announced in the November issue of *Apollo* an important exhibition of Royal portraits by Mr. Philip de Laszlo opened on November 27th, and included portraits of H.R.H. the Duke of Kent and the large portrait of Princess Marina. The exhibition will remain open to the public until December 6th.

AN OAK CARVED PANEL. POLYCHROME AND
GILT. Facing page 312

This very interesting panel, probably of Netherlandish origin of the XVIth century, is notable from the combination of motifs from both the Old and the New Testaments. The incidents in the Old Testament include the Fall of Man, Moses receiving the Ten Commandments, the Tents of Israel, the Signs in the Desert, and the Ten Plagues of Egypt.

The New Testament subjects are the Angel Heralding the New Jerusalem, the Shepherds watching their Flocks, the Crucifixion and the Resurrection, the Apocryphal Lamb, and Man's Salvation.

This panel is in the possession of Messrs. S. W. Wolsey, Ltd., 71, Buckingham Gate.

ONE OF A PAIR OF CHELSEA PORCELAIN VASES
Facing page 307

A superb Chelsea Porcelain Vase and Cover mounted upon a pedestal, with flowers and foliage in high relief on bleu du roi ground, richly gilt and painted with panels of children representing "The Elements" after Francois Boucher. Gold anchor mark. Circa 1760. Height 18 in. From the collection of the Marquess of Zetland, P.C.

This vase is one of a pair originally the property of King George IV. His Majesty presented the companion vase, painted with panels of children representing "The Seasons," to Mr. Bridge, partner in the renowned firm of Court goldsmiths, Messrs. Rundell Bridge and Rundell, which was shown at the residence of the Right Hon. Sir Philip Sassoon, Bart., M.P., at the Exhibition of Porcelain through the Ages in February last. No. 29 in the catalogue.

In the possession of Mr. J. Rochelle Thomas, 10, 11 and 12, King Street, St. James's, S.W. 1.

A BRUSSELS TAPESTRY PANEL DEPICTING "THE
FEAST OF SCIPIO," WOVEN BY THE MASTER
WEAVER, HENRY RHEYDAMS, ABOUT 1629

Facing page 338

It is composed entirely of gold and silver thread and silk, after a sketch by Guilio Romano, a pupil of Raphael. One of the Scipio series, all of which are in the Royal Collection at Madrid.

The tapestry bears the weaver's initials, Brussels mark, and the crest of Don Francisco de Banerides, Governor of Spanish Flanders (fifth Marquis of Formosa), Marquis of Paracena, Governor and Captain-General of the Netherlands. Width, 13 ft. 6 in. Height, 15 ft. 2 in.

In the possession of Messrs. M. Harris & Sons, 44, New Oxford Street, W.C. 1.

AN EXCEPTIONALLY FINE TRANSLUCENT
EMERALD GREEN JADE INCENSE BURNER
OR KORO. Facing page 326

The whole carving has been left quite unadorned with the exception of the well-formed bats (the Symbol of Longevity) supporting the two loose ring handles.

This magnificent specimen comes from the Imperial Collection of the Summer Palace, Peking.

The actual size of this carving is 7 in. wide, and the height is 5 in. from top of lid to feet, and the diameter of bowl round top edge 5½ in.

The period is Ch'ien Lung, 1736-1795 A.D.

In the possession of Mr. Charles Nott, Bury St. St. James's.

MODERN INDIAN ART

An exhibition of modern Indian art is to be opened on December 10th at the New Burlington Galleries, under the auspices of the India Society. The opening ceremony will be performed by the Duchess of York.

The exhibition is particularly interesting, as it will be the first occasion on which the work of the different Indian provinces will be shown separately, so that visitors will be able to gain some idea of what each province is doing in art.

The exhibits have been selected in India by regional committees, and Mr. Gladstone Solomon, Director of the Government School of Arts, Bombay, is at present in London to supervise those of Western India, having been deputed for this purpose by the Government of Bombay and the Regional Committee, which is under the patronage of Lord Brabourne, the Governor, and includes such well-known supporters of Indian art as Sir Phiroze Sethna, Mr. M. R. Jayakar, Mr. K. H. Vakil, the Bombay Art Society, and the Art Society of India.

W. L. H.

AT THE MAYOR GALLERY

M. Roy de Maistre is, in spite of his French name, a Britisher—an Australian—but his paintings breathe the spirit of the Paris *surréaliste* tendency. Speaking for myself I regret it. At all events his exhibition at the Mayor Gallery makes me feel that "the Studio" of 1933 is infinitely preferable to "the Annunciation" of 1934. In this last picture abstract forms convey the feeling of a woman and an angel with outspread wings. On second thoughts this is not *surréalisme* as Salvador Dali's is. But whatever it is, and there are other "Compositions" not nearly so "sane," one wishes he would reconsider his aims.

H. F.

NOTES OF THE MONTH



A PAIR OF GREEN POTTERY GROUPS OF SOLDIERS IN THE AMERICAN CIVIL WAR
At Messrs. Frank Partridge & Sons Galleries, King Street

We reproduce above an interesting pair of green pottery figures, size 22 in. high, which are believed to have been made in an American factory at the time and in commemoration of the Civil War in the United States. They are both stamped with the mark G. & St. The group on the left representing a negro servant tending a wounded officer is very eloquently rendered. The originals may be seen at the galleries of Messrs. Frank Partridge & Sons.

MR. DAINTRY'S EXHIBITION AT MESSRS. ADAMS BROS.

Mr. Adrian Daintrey's exhibition of water-colours at Adam Bros. Gallery showed him to be an artist who knows how to reduce a scene to its essentials with the very greatest economy of means. In most cases the strokes of the brush which floats on the water-colour is also made to define form, and sometimes, as in "Low Tide, Hayling Island," it "comes off" with éclat. "Sunset, Bosham" is another good example. In other water-colours he strengthens the wash with pen line: of this the "Portrait" is most successful.

LADY HILTON YOUNG AT THE FINE ART SOCIETY

Lady Hilton Young's sculpture, exhibited at the Fine Art Society, is above all distinguished by its strong emotional appeal, which reconciles one to occasional weaknesses in the modelling of her allegorical figures and statuettes. On the other hand, it is this emotional quality which enables her to give her portrait heads a sense of the living mind behind the bronze or marble. Particularly good are the Marquess of Reading, James Maxton, Sir John Reith, Sir John Simon and Robert Lynd.

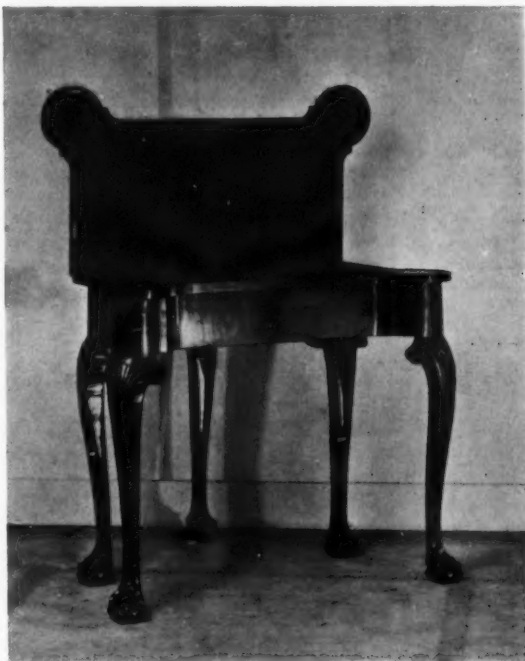
H. F.

A COLLECTOR'S GALLERY AT ABERDEEN

The interest in and search for rare and beautiful antique furniture is nation wide, and in spite of the lapse of time, export, and various processes of destruction, there still remains in these islands a vast amount of old furniture, silver, china and glass to attract collectors. At 56, Bridge Street, Aberdeen, Mr. John Bell has carried on for many years an important business dealing in every branch of goods which appeal to collectors of



taste and discrimination. In the fine galleries the stock held is so large as to cover the field which interests art lovers and although the specimens are mainly selected to meet the needs of those of moderate means, Mr. Bell claims to have much to show to purchasers large and small. By the courtesy of Mr. Bell we publish two photographs illustrating his collection, which speak for themselves.



ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

TWO FAMILLE
VERTE VASES
AND BOWL



At
Messrs. Christie's,
December 6th, 1934

THERE is perhaps no better barometer as to the financial condition of a country, and the confidence of its people, than the saleroom. Art objects are, after all luxuries, and immediately business is poor and the economic situation becomes uncertain collectors hesitate to invest their capital in old furniture, china and pictures, feeling that they may possibly require it for some other purpose. On the other hand, when business is improving and things economically are more stable then the collector has time to give thought to the beautiful things of this world and again frequents the auction room in the search for treasures.

And this is undoubtedly happening now. Since the autumn season commenced there has been a remarkable upward trend in prices. In several instances collections have realized double the sum anticipated by the auctioneers, this being partly due to the intervention of the private buyer.

At most recent sales the woman collector has been well to the fore, and their bids often made with knowledge have been a great stimulus in making prices again approach those which ruled before the slump.

We are, of course, only at the beginning of the road, and there is a long way to travel before the art market again reaches its normal condition, but every week shows a distinct improvement, and there is no doubt that this upward tendency as regards prices is permanent, and not a temporary spurt.

Since the successful exhibition at Grosvenor House, many dealers have told me of the good business they are now doing and one in particular proved to me that he had had the best October, so far as actual selling is concerned, for the past three years.

PICTURES

The first picture sale of the autumn season, that of the collection of ancient and modern pictures and drawings formed by the late Mr. Douglas W. Freshfield, which was held at CHRISTIE'S rooms on November 2nd, proved to be a most stimulating affair, the total realized, £9,584, being well in excess of the sum anticipated. There were a few drops over the sales of some of the modern pictures, but these were more than balanced by the advance in price of many of the old masters.

Mr. Freshfield bought many of the latter in the 'eighties and 'nineties for almost trifling sums, and with few exceptions they now sold for very many times the amounts he paid.

He was especially attracted by the work of Tintoretto. In 1895, for instance, he gave no more than 6½ gs. for a pair of paintings

by this artist, "The Worship of the Golden Calf," 64 in. by 30 in., and its companion, which now made 430 gs., while another work, "The Parable of the Wise and Foolish Virgins," 27 in. by 34 in., went for 380 gs., as against 21½ gs. in 1884. Two other works by Tintoretto, "Paradise," 49 in. by 155 in., and "The Birth of our Saviour," 34 in. by 94 in., made 190 gs. and 220 gs. respectively. There was another appreciation in the sale of a circular "Nativity," by Lorenzo di Credi, 34 in. diam., from the collection of Mr. G. A. Baird. Mr. Freshfield gave 52 gs. for it at the Baird Sale in 1897, but it now made 260 gs.

Other works by old masters which must be recorded, are "The Holy Child with S. Catherine and S. Nicholas of Bari," 34 in. by 45 in., by Bonifazio, 105 gs.; "A Betrothal," 17 in. by 67 in., Florentine early XVth century, 270 gs.; "Ludgate Hill," 1790, 41 in. by 34 in., by W. Marlow, 140 gs.; "The Madonna Adoring the Infant Saviour," 42 in. by 25 in., by Jacopo del Sellajo, 200 gs.; a pair of views on the Rhine, 30½ in. by 42 in., by A. Storck, 320 gs.; "The Madonna and Child," 20 in. by 14 in., by Tura, 350 gs.; "San Francesco nel Deserto," 18½ in. by 28 in., by R. Wilson, 180 gs.; and "Hadrian's Villa near Tivoli," 17 in. by 13 in., by the same, 115 gs.

Constable and Corot were the chief names among the modern masters, three works by the first-named producing over £1,300. The first, a delightful painting of "Cornfields near Brighton," 13 in. by 20 in., which had cost Mr. Freshfield £250, now made 750 gs., while "Hampstead Heath: Sunset," 9½ in. by 12 in., and "Hampstead Heath with Bathers," 9½ in. by 11½ in., went for 240 gs. and 260 gs. respectively.

The Corots, too, sold well, though the time for excessive sums for works by this artist seem past. The chief picture was "Le Bucheron," 27 in. by 22 in., which in making 560 gs. realized a sum in excess of that originally paid for it. Other works by this artist were: "Souvenir d'Italie," 25 in. by 17 in., 320 gs.; "A Harvest Field," 6½ in. by 16½ in., 100 gs.; "A Seaport," 9 in. by 14½ in., 260 gs., and "1^{er} Septembre, 1854," 5 in. by 10 in., 180 gs. "Mount Ararat," 56 in. by 28½ in., by G. F. Watts, which its late owner bought in the Carver Sale in 1890 for £330, now made no more than 32 gs., but a delightful work by Whistler, "Dieppe Beach," 4½ in. by 8½ in., which we believe was bought for quite a small sum, went for 160 gs.

Finally, mention must be made of a drawing by Turner, "Geneva with Mont Blanc in the Distance," 10½ in. by 15 in., which was bought at the Roberts Sale in 1908 for £693. In the intervening years this picture had undoubtedly suffered from

ART IN THE SALEROOM

exposure and had in consequence lost much of its pristine beauty, but it must be confessed that in selling for 95 gs. it went very cheaply.

At the same rooms on the 9th a miscellaneous collection of pictures from various sources produced a total of £2,874. Most of the lots were of moderate importance, but mention should be made of the following: Memlinc, "The Magdalen," the wing of a triptych, 26 in. by 9½ in., 230 gs.; Beechey, Portrait of Mrs. Packe-Reading, signed with monogram and dated 1823, 55½ in. by 43 in., 140 gs.; Romney, "An Academy Study from Life," 22 in. by 17 in., 145 gs.; Pater, "A Garden Scene," 19 in. by 24 in., 360 gs.; and Blinks, "We are in for a Gallop," 80 gs.

There was an interesting pair of panels, "Scenes from the Life of Christ," 17 in. by 66 in., attributed to the early Italian master, Bernardino Fungai, at SOTHEY'S on the same day, the final bid for which was one of £165.

ENGRAVINGS

The extensive collection of London, Colonial and American engravings which came under the hammer at PUTTICK & SIMPSON'S rooms on October 11th and 12th and October 26th on the whole sold remarkably well.

Among the London prints the most notable was a nice aquatint in colours of the "New General Post Office, 1829, by Pollard after J. Pollard, which made £27; while the chief item in the West Indian section was a set of six large views of Jamaica by L. Bellange, drawings in gouache, which went for £25. These views were engraved by Merigot and published by Molinaghi's in 1800.

Some good prices were made for the Canadian prints, notably £40 for a set of six Quebec prints, aquatints in colour, by C. Hunt after Lieut.-Colonel Cockburn, which, too, would have made more but for the fact that the plates were, unfortunately, cut to the subject.

Four lithographs in colour of Montreal by C. Krieghoff realised £24, and £25 was given for a nice impression of the coloured aquatint by Jeakes after G. Webster, "H.M.S. Shannon boarding and capturing the U.S. frigate Chesapeake."

OLD ENGLISH GLASS

The sale of the second portion of the collection of Old English drinking glasses formed by Mr. Grant R. Francis, which was held at CHRISTIE'S on November 6th, attracted all the professional and many well-known private collectors. The afternoon's total amounted to £1,481.

Taken in the order of the catalogue the following were the most important items: Baluster and knopped stems, circa 1680-1750; an early goblet, straight-sided bowl with a solid base, heavy round knopped stem with a large tear, wide folded foot, 7 in. high, circa 1690, £11 10; a rare "acorn stem" glass, 6 in. high, circa 1690, £12 10s.; a tall glass with straight-sided bowl and heavy amber knopped baluster stem with tears, 7 in. high, circa 1690, £10 10s.; a widespread straight-sided goblet, 9½ in. high, circa 1700, £11 10s.; another interesting goblet with funnel bowl, 9 in. high, circa 1700, £10; a glass with straight-sided bowl, heavy truncated knopped stem, 7 in. high, circa 1700, made of "soda glass," £11; and a glass with a bell bowl on a very rare stem having a knop and collar above a true cylinder containing a tear, 6½ in. high, circa 1720, £11.

All the glasses with colour twists sold well, and are as follows: Glass, the ogee bowl moulded with spiral flutes and the stem with a black charcoal centre, £29; wine glass with stem edged with alternating red and green, 1770, £26; and a rare glass on a stem with a shadowy opaque twist through which runs a thread of brilliant crimson, 1770, £27.

A set of thirty glasses, all different in the stem decoration, which Mr. Francis collected with great diligence through many years, passing a reserve of £25, was sold as one lot for £40.

As was anticipated, the series of early champagne glasses sold well, one particularly fine and early example making as much as £52. This was of tazza shape, circa 1680-1700, and was probably one of the very earliest made in this country. Another early glass, circa 1710-1730, made £23 10s.; one with a hammered double ogee bowl, circa 1760-1770, went for £27; and two opaque stem glasses of the same period made £20 and £24 respectively.

The cordial glasses, too, sold well, as much as £24 being given for a rare glass on a mixed opaque and mercury twist stem, circa 1760; while another, ten years earlier in date, the double ogee bowl on an elegant double mercury twist stem went for £20.

Of the glasses engraved with armorial bearings the chief was a beautiful goblet engraved in diamond point with a shield and lion rampant, the whole field filled with conventional engraving in the style of Stuart needlework, 1680-1700, which realized £21.

As was anticipated, the most notable amongst the glasses engraved with political subjects was the Admiral Byng glass, described in our last number, which went for £54. A rare "Liberty" glass, circa 1750, made £23; a "cider glass" of the same period, £20; a rare "No Excise" glass, circa 1760, £15; and an Irish volunteer glass, 1760, £19.

Finally, we reach the Naval and Frigate glasses, one of which made the highest price in the sale. This was a "Fleet" goblet, circa 1759, believed to be unique, which made £105. It bears the inscription "Success to the British Fleet," and was engraved in memory of the Battle of Quiberon Bay in 1759.

Two Frigate glasses, 1758, made £25 and £36 respectively, and £19 was paid for a "Fleet" glass engraved with a three-masted barque and the legend "Salus Patriae," circa 1750.

FURNITURE AND CHINA

Very little china and furniture of first importance appeared in the saleroom during the opening weeks of the autumn season until November 8th, when excellent prices were realized at CHRISTIE'S rooms for objects from the collection of the late Sir Richard Garton and others, the day's total amounting to £3,342.

A piece of especial interest was a Sheraton mahogany writing table of Carlton House type with spring drawers and a spring screen in the back, made by the grandfather of James Silver, who worked with Thomas Sheraton. It was an especially attractive piece, but surpassed expectations in realising 165 gs. Other furniture in the sale included a Chippendale library table, 6 ft. wide, 105 gs.; a pair of Adam side tables, 6 ft. wide, 145 gs.; and a James II long case clock by Markwick, of London, playing two tunes, enclosed in a marquetry walnut case, 7 ft. high, 88 gs.

Among the china must be recorded a pair of deep famille verte dishes, 11 in. diam., 74 gs.; two Meissen figures of a girl and a cavalier, 5½ in. by 6½ in. high, 80 gs.; a Crown Derby dessert service, painted with landscapes, of thirty pieces, with puce mark, 120 gs.; a pair of Chinese porcelain figures of hawks, 11½ in. high Ch'ien Lung, 100 gs.; and a set of Dutch early XVIIIth century Delft octagonal jar and cover and a pair of gourd-shape bottles, painted in polychrome in the Oriental taste, the jar 30 in. and the bottles 24 in., by Louwys Fictoor or Lambertus van Eenhorn, which went for the moderate figure of 64 gs.

On November 2nd SOTHEY'S sold the collection of English porcelain formed by the late actor Mr. Fred Terry, the ninety-three lots producing £688. Considering the moderate importance of the collection the prices realized must be considered satisfactory. The chief item was a Bristol soft paste sauceboat in white, decorated in relief, marked in relief "Bristol," which made £48.

This piece is a product of the Lowris (Lowdin's) China House, of which Dr. Pococke in his diary in 1750 said: "They make very beautiful white sauceboats adorned with reliefs in festoons."

At the same rooms on the 9th the following prices call for record: An early XVth century Florentine carved wood group of a Florentine girl, attributed to Nino (Pisano), 4 ft. 8 in. high, £170, and "Venus Victrix," a statue by Berthel Thorwaldsen, 34 in. high, £150.

A curious lot was sold by SOTHEY'S on October 26th, consisting of a pair of XVIIIth century English lead figures of soldiers in uniform of the period, 2 ft. 6 in. high. It realized £66. These figures originally stood at the Chelsea Bunn House.

Notable items sold at PUTTICK & SIMPSON'S rooms during October include a Rockingham part dinner service of seventy-four pieces painted with flowers and with the griffin mark in red, 75 gs.; a panel of Flemish XVIIth century tapestry, 10 ft. 2 in. by 7 ft. 5 in., woven with a woody landscape, 30 gs.; a panel of Mortlake tapestry, a portrait of Charles II, probably by Francis Poyntz, 28½ in. by 23½ in., 29 gs.; and an important enamel portrait of George IV as Prince of Wales, by Henry Bone, after Lawrence, 175 gs.

Some good prices were made at ROBINSON, FISHER and HARDING'S rooms on October 31st, a carved oak credence, 4 ft. 8 in., making £173 5s., and £79 16s. being given for a pair of Hepplewhite open armchairs with moulded frames and oval lattice backs. At the same rooms a pair of Sheraton satinwood three-tier open bookcases, 32 in. wide, made £54 12s., and two Aubusson carpets, 17 ft. and 28 ft., £89.

On November 6th and 7th Messrs. SAMUEL B. CLARK & SON sold the contents of 11, Park Square West, the residence of the late Mrs. George Edwardes. The following are the more important items: Chippendale breakfront bookcase, 8 ft. by 7 ft. 6 in., £157 10s.; Sheraton dwarf cabinet, fitted nine drawers, 4 ft., £50; pair of Chippendale candlestands with piecrust borders, 3 ft. 2 in. high, £31; a Chippendale three-tier circular dumb waiter on tripod, £24; and a Chippendale octagonal table with fret-carved gallery on spiral pillar, the tripod carved with rosettes and leafage, 22½ in. diam., £52.

There was a large attendance at the sale of the contents of Moor Hall, Harlow, Essex, which occupied Messrs. GODDARD and SMITH for five days. Interesting lots disposed of include pair of terrestrial and celestial globes on Hepplewhite stands with shaped under rails, surmounted by urns, 56 gs.; 10-in. round tray top coffee table on tripod with claw and ball feet, 66 gs.; 8 ft. 9 in. mahogany breakfront cabinet and secretaire, 200gs.; set of eight Gothic Chippendale elbow chairs, 305 gs.; 27-in. Sheraton mahogany dwarf bookcase, square taper legs and toes, 64 gs.; pair of Lowestoft ice pails, painted with roses, £38; Worcester transfer tea service of forty-three pieces, £30; 5-in. hexagonal Ming teapot and cover, £175; set of six lattice rail Hepplewhite dining chairs, 170 gs.; and a pair of 9-in. square tray top shaped corner Hepplewhite tripod stands, 52 gs.

At the Cottage, Crowcombe, Messrs. GREENSLADE, of Taunton, on October 25th obtained £95 for an early English bracket clock, and £83 for a Chippendale stand with carved frieze.

SILVER

The silver sold in the saleroom during October and the early part of November was for the most part of quite ordinary interest, but prices nevertheless were well maintained. Perhaps the most important sale was that held at CHRISTIE'S on October 30th, when English and foreign silver, the property of the late Admiral Sir William Pakenham, and others, produced a total of £2,771.

Most of the chief prices were made in the Pakenham section of the sale, notable amongst them being several items at one time in the possession of the statesman, George Canning. Twenty-four circular dinner plates, for instance, by Septimus and James Crespell, 1764, engraved with the Royal Arms and those of Canning, made £169 1s. 9d. at 9s. an ounce; twenty-two similar plates went for £143 17s. 3d. at 8s. 3d. an ounce; and four cushion-shaped entrée dishes and covers, 1800 and 1807, made £99 19s. 9d. at 9s. 6d. an ounce.

In the same property were the following: A tea kettle with stand and spirit lamp, by William Cripps, 1752, the stand 1751, 58 oz. 10 dwt., 9s. 3d. an ounce (£27 1s. 1d.); a cupping bowl on circular rim foot, by James Kirkup, Newcastle, 1743, 10 oz. 13 dwt., 68s. an ounce (£26 os. 2d.); a George I plain octagonal coffee pot, by Joseph Clare, 1722, 26 oz. 15 dwt., 82s. an ounce (£109 13s. 6d.); a taperstick of the same period, on octagonal base, by John Elston, Exeter, 1719, 4 oz. 5 dwt., 70s. an ounce (£14 17s. 6d.); a Queen Anne pear-shaped teapot of octagonal form by Jonathan Rand, 1713, embossed and chased at a later date, 16 oz. 8 dwt., 175s. an ounce (£143 10s.); and a Queen Anne taperstick on octagonal base and baluster stem, 1711, 3 oz. 12 dwt., 85s. an ounce (£15 6s.).

From other sources came a pair of shell-shaped butter-dishes on snail feet, by John Emes, 1805 and 1806, 8 oz. 5 dwt., 291s. an ounce (£11 19s. 3d.); a plain sauceboat on three hoof feet, Newcastle, 1751, 8 oz. 14 dwt., 21s. an ounce (£9 2s. 8d.); a George I plain cylindrical coffee-pot, by Nathaniel Gulliver, 1725, 16 oz. 14 dwt., 23s. an ounce (£19 4s. 4d.); a vase-shaped cream jug on circular beaded foot, 1779, 4 oz. 2 dwt., 22s. an ounce (£4 10s. 2d.); a plain cylindrical teapot, by William Grundy, 1773, 13 oz. 8 dwt., 22s. an ounce (£14 14s. 9d.); a muffineer of shaped outline, 1767, and a caster of similar form, 1773, 3 oz. 17 dwt., 56s. an ounce (£6 18s. 7d.); a cream jug in the form of a cow, with a fly on its back, by John Schuppe, 1760, 4 oz. 13 dwt., 105s. an ounce (£24 8s. 3d.); and a William III plain cylindrical caster, by Andrew Raven, 1698, 9 oz. 1 dwt., 110s. an ounce (£49 15s. 6d.).

At PUTTICK & SIMPSON'S rooms, on October 8th, 60s. an ounce (£41 5s.) was paid for twelve plain rat-tail dessert spoons, George I and George II, and £24 was given for an old Dutch tea service chased with birds and animals, seventeen pieces.

Some notable pieces were sold at SOTHEY'S rooms on November 8th, the chief item being a rare early Chester tankard which, at 160s. an ounce, made £200 16s. This tankard, by Ralph Walley, Chester, 1687-1690, weighs 25oz. 2 dwt., and dates from the first year of the adoption of a date letter at Chester. The

auctioneers were unable to trace any other tankard bearing these marks.

A good price, too, 130s. an ounce (£16 18s.) was paid for a George I pepper pot of dredger form (London, 1723), 2 oz. 12 dwt.; a pair of George I plain octagonal tea-caddies by Joseph Fainell (London, 1716), 15 oz., made £39 at 52s. an ounce; and a pair of Queen Anne hexagonal candlesticks, by Matthew Cooper (London, 1707), 27 oz. 7 dwt., realized £84 12s. 8d. at 62s. an ounce.



EARLY CHESTER TANKARD BY RALPH WALLEY
Sotheby's, November 8th

Messrs. W. R. J. GREENSLADE & Co., of Taunton, conducted a sale at the Cottage, Crowcombe, West Somerset, on October 24th, 25th and 26th, for the executors of the estate of the late Miss R. M. Carew, when good prices were realized for old silver. A George I tankard, with dome top, realized 30s. per ounce (£54 15s.); Georgian salver, 13s. 6d. an ounce (£37 12s. 6d.); Georgian soup tureen, £34 5s.; Georgian sauceboats, £28 the pair; George III coffee pot, £19 10s.; George III cream ewer and sugar basin, 30s. an ounce (£22 2s. 6d.); George III teapot, 30s. an ounce (£21); pair of George II chased sauceboats, 20s. an ounce (£17); George III tea caddy, 23s. an ounce (£14 5s.); Georgian teaspoons, 22s. and 23s. an ounce; pair of Georgian sugar tongs, 40s. an ounce; pair of three-branch Sheffield Plate candelabras, £14; pair of Sheffield Plate entrée dishes, £10.

COINS AND MEDALS

The Garnett collection of Pitt Club and City Company medals was the outstanding feature of a sale of coins and medals held at Glendinning's rooms on October 24th and 25th.

These medals were issued to every member of a Pitt Club—a movement founded in 1793 for the purpose of counteracting the principles disseminated by the partisans of the French Revolution. The prices realized ranged from £1 to £15 10s., this sum being paid for each of two medals, one issued by the Sheffield Club and the other by the Blackburn Hundred Club.

Among the coins must be recorded a Charles I Oxford Treble Unite, 1642, £21 10s.; an Oxford pound piece, 1643, by Rawlins, £22; and a William and Mary five guineas, 1691, £10.

MUSICAL INSTRUMENTS

In a sale of musical instruments, totalling just under £2,000, held at PUTTICK & SIMPSON'S rooms, on October 18th, the highest-priced lot was a violin by Francesco Rogeri, which made £180.

Other prices were: A violin, a copy of an Amali, by Jean Baptiste Vuillaume, Paris, 1867, £80; a three-stringed double bass, ascribed to Francesco Ruggeri, Cremona, 1679, £50; a violin by Joannes Franciscus Pressenda, Turin, 1826, £150; and a violoncello by Bartolomeo Cristofori, Florence, 1716, £110.

ART IN THE SALEROOM

EGYPTIAN AND OTHER ANTIQUITIES

A two-days' sale of Egyptian, Greek, Roman and other antiquities, held at SOTHEBY'S, on October 22nd and 23rd, proved to be of moderate importance, the 447 lots producing just over £1,200.

AMERICAN ART SALES

The sales held at the AMERICAN ART ASSOCIATION GALLERIES, New York, during October were on the whole of quite an ordinary character, and prices for the most part were moderate.

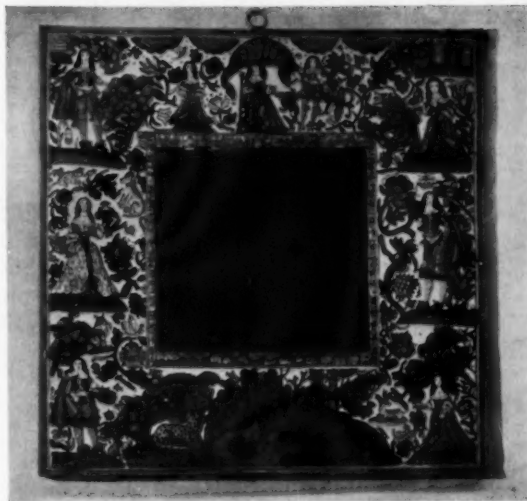
The four days' sale of furniture, Georgian silver, and art objects from various sources, held from October 10th to 13th, though comprising nearly 800 lots, produced no more than £7,400, many of the lots going for quite moderate sums. In the first session only one lot calls for notice, this being a Worcester decorated tea service of 50 pieces, circa 1815, which sold for £62. There was nothing of note on the second and third days, but some of the silver sold well on the concluding day. A George II plain silver kettle on stand, by Thomas Whipham, London, 1745, 75 oz. for instance, made £250; and £144 was paid for a set of twelve George III silver dessert plates by William Cafe, London, 1765, each about 13 oz.

A somewhat similar sale held on October 19th and 20th, consisting of the collection of furniture, china, glass and silver formed by Mr. Richard Guinea, of Liverpool, though producing £2,800, contained very little worthy of record. There was, in fact, nothing of note on the first day, while on the second day the highest price was £45, given for a Regency acajou parquetry bombe commode by Jean Baptiste Hedouin, 1738. A Carrier and Ives lithograph of the clipper ship "Red Jacket," 1850, made £40; the same sum was given for a pair of Hepplewhite tulipwood and kingwood marquetry serpentine commodes, and £40 was also paid for a Georgian carved and gilt eagle convex mirror, circa 1800.

On October 25th was sold a collection of European and American oil paintings from various collections, the 86 lots producing just over £3,000. The following are the items which made £100 or over: "The Fagot Gatherers," by Anton Mauve, 17½ in. by 25½ in., £120; "Normandy Peasant Girl," by Daniel Ridgway Knight, 32½ in. by 26 in., £110; "In a Normandy Flower Garden," by the same, 32½ in. by 26 in., £100; "Nymphes Sous Bois," by Diaz, 22 in. by 18 in., £100; "Portrait of a Girl," by Bouguereau, 41½ in. by 28½ in., £110; "Le Toit Rouge," by Daubigny, 13 in. by 23 in., £100; and "Lady Spencer Churchill," by John Hoppner, 30 in. by 25 in., £140.

Colonial and Federal furniture and decorations were sold on October 26th and 27th, the two days' sale producing £5,214.

On the first day the following should be recorded: Bronze mounted mahogany bracket clock, by Abraham Stein, Philadelphia, 1790, £46; Chippendale tripod table, American XVIIIth century, £67; set of three American Chippendale mahogany



CHARLES II STUMP WALL MIRROR
Christie's, December 6th, 1934

side chairs, £96; small American Sheraton sideboard, circa 1815, £55; and a cherry block-front bonnet top chest on chest, American, circa 1770, £58.

Prices were better on the second day, and included two rare early American engraved silver octagonal pepper and salt shakers by Samuel Edwards, Boston, 1705-62, 4 in., £180; a Chippendale shell carved walnut lowboy, Philadelphia, 1760, £160; a set of six Chippendale side chairs, attributed to James Gillingham, Philadelphia, late XVIIIth century, £180; and an American Hepplewhite serpentine front sideboard, £125.

FORTHCOMING SALES

Several important sales are to take place at CHRISTIE'S rooms early in December. On the 3rd and 4th they are selling miniatures, art objects, lace, and a collection of Masonic objects of art; on the 6th they are holding a sale of porcelain, needlework, furniture and tapestry; while their rooms on the 11th will be occupied with a dispersal of porcelain, glass, furniture and decorative objects.

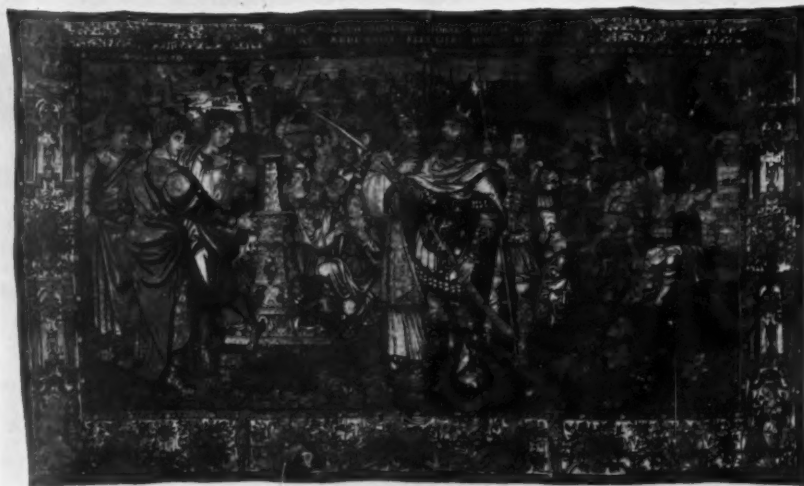
The sale on the 6th is perhaps the most notable, containing as it does some outstanding pieces of English furniture, an important collection of Chinese enamelled porcelain, and a remarkable panel of Brussels tapestry sent for sale by Mr. Edson Bradley, of New York, whose collection of Chinese porcelain was sold at the same rooms last year.

* *

BRUSSELS TAPESTRY PANEL

Late XVIth or early XVIIth
century

To be sold at Christie's
on December 6th, 1934



HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 103. MR. RALPH HYMAN. 1. CREST ON SILVER-GILT ENGLISH TEASPOONS, 1685-95.—Crest: On a chapeau gules turned up ermine a boar passant azure armed and bristled or.

This is the Crest of De Vere of Curragh Chase, co. Limerick.



2. ARMS ON SILVER TUREEN, LONDON, 1793.—Arms: Quarterly, 1 and 4: Argent, a chevron sable between three escallops gules; 2 and 3: Argent, three hemprakes sable. Crest: A stag passant attired or.

These are the Arms of Pollard, of Devonshire, quartering those of Hampson, of Taplow, co. Buckingham.

A. 104. MR. CECIL PARTRIDGE. ARMS ON NEEDLE-WORK BEDSPREAD.—Arms: Sable, on a chevron between three griffins' heads erased or, three estoiles gules, in chief a crescent for difference. Crest: Out of a ducal coronet a griffin's head charged with an estoile argent between two wings sable similarly charged. Motto: Virtus sub pondere crescit. These Arms were confirmed by Camden, in February, 1612, to John Cory, of London, son of Robert Cory, of Tibenham, co. Norfolk.

A. 105. MRS. LETHBRIDGE. ARMS ON CHINESE DISH, YUNG-TCHENG PERIOD, circa 1725.—Arms: Sable, three spear heads argent, on a chief of the last, three battle axes azure, KING; impaling, sable, three spearheads argent with points imbrued, SEYS: surmounted by a Baron's coronet. Crest: A dexter arm erect couped and vested azure, thereon three ermine spots in fess or, cuffed argent, grasping a truncheon sable the top broken off, the base couped of the third. Supporters: On either side an English mastiff regardant proper gorged with a plain collar gules. Motto: Labor ipse voluptas.

Made for Peter, 1st Lord King of Ockham, co. Surrey, so created May 29th, 1725 (son of Jerome King, a grocer and salter of Exeter). He was born 1669; was a barrister of the Middle Temple, 1698; Recorder of London, 1708-15; knighted September 12th, 1708; Lord Chancellor, 1725-33; died, aged 65, July 29th, 1734. He married, in September, 1704, Anne (then aged fifteen),

daughter of Richard Seys, of Boderton Court, co. Glamorgan; she died July 1st, 1767. His portrait, by Daniel de Coninck, is in the National Portrait Gallery.

A. 106. MESSRS. CHAPPLE & MANTEL. ARMS ON SILVER TEA CADDY BY JOHN NEWTON, OF LONDON, 1733.—Arms: Quarterly, 1 and 4: Sable, three horse shoes argent, a mullet for difference, BOEHM; 2 and 3: Gules, a lion per pale or and argent, DILKE; impaling, Azure, a lion rampant sable, crowned or, on a canton azure a chevron between three acorns slipped and erect of the field, DU CANE. Crest:



A horse shoe proper between two elephants' trunks per fess sable and argent. Motto: Juvante Deo. Made for Charles Boehm, a Director of the Bank of England (third son of Clement Boehm), on his marriage to Jane, only daughter of Richard Du Cane, of London, M.P. for Colchester; she was born June 22nd, 1711, and died, aged 45, January 9th, 1756. He died January 27th, 1769.

A. 107. MR. SWINDELL. ARMS ON CORNELIAN FOB SEAL, circa 1805.—Arms: Or, on a chief engrailed sable three crescents of the field; impaling: Or, a lion's jamb erased in bend, between two crosses crosslet fitchée gules; Supporters: Dexter: A fox rampant; Sinister: A lion rampant with chain reflexed over the back; Motto: Sans tache. The whole surmounted by a Baron's coronet.

This was the Seal of John Preston, 1st Baron Tara of Bellinter, co. Meath, so created July 31st, 1800; M.P. for Navan. Died in 1821, having married, September 3rd, 1801, Harriet, third daughter of Thomas Jelf Powys, of Berwick House, co. Salop. She died in August, 1831.

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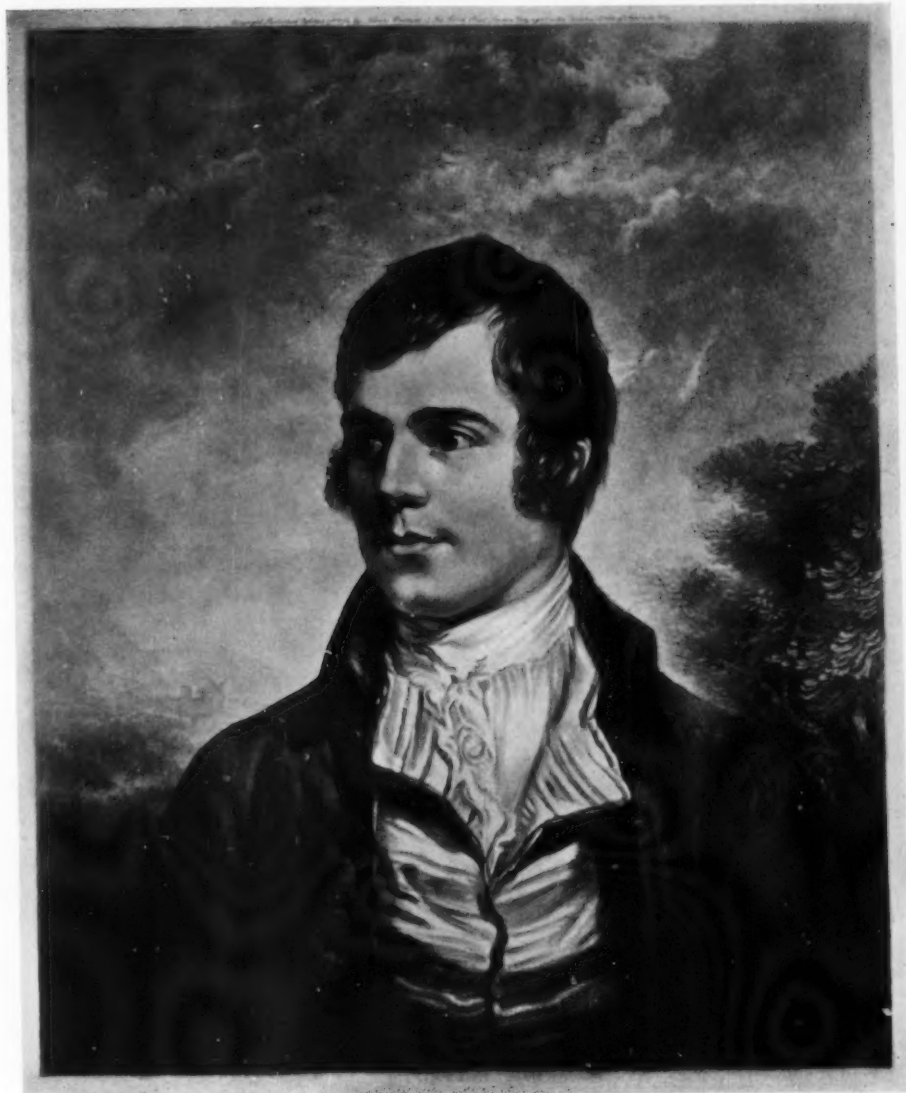
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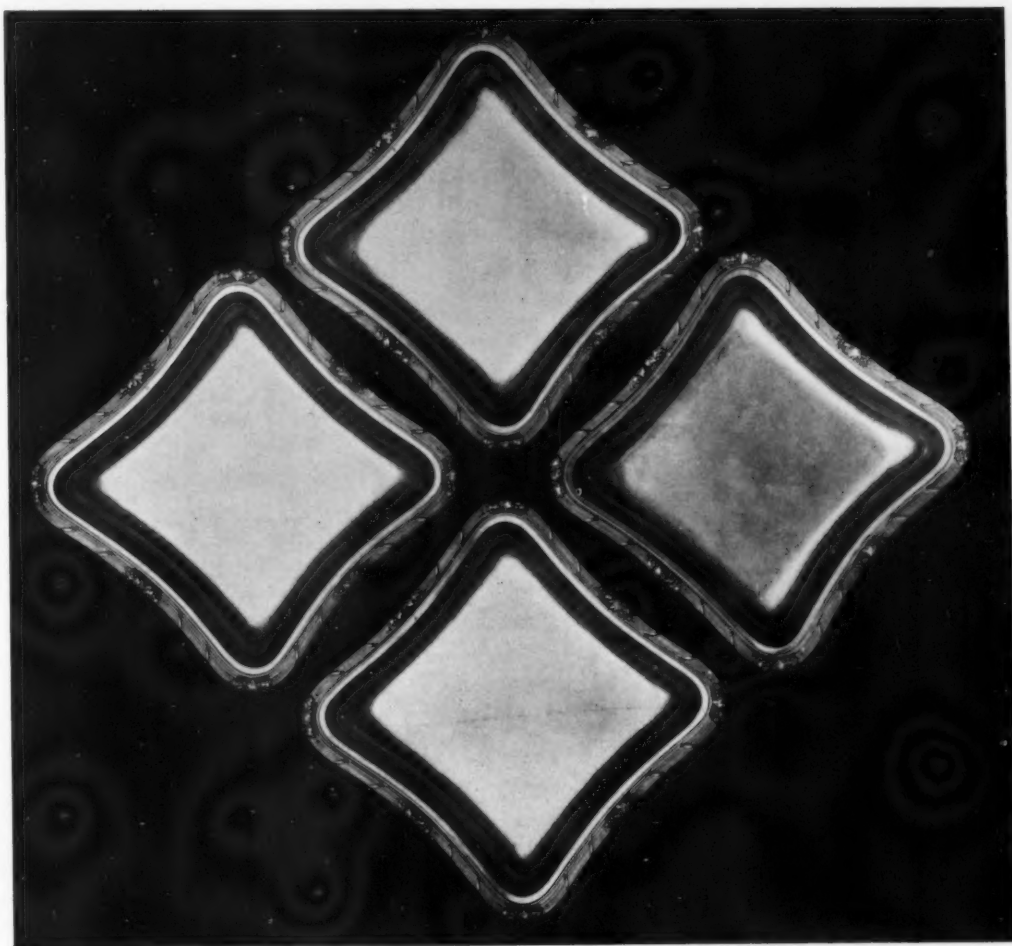
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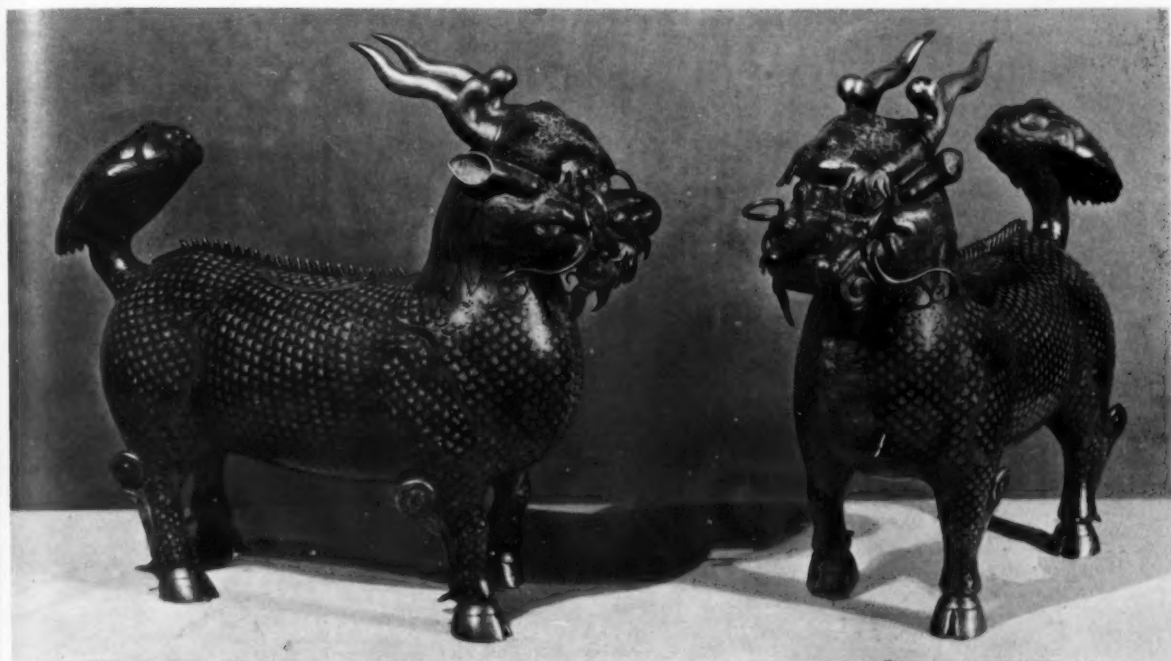


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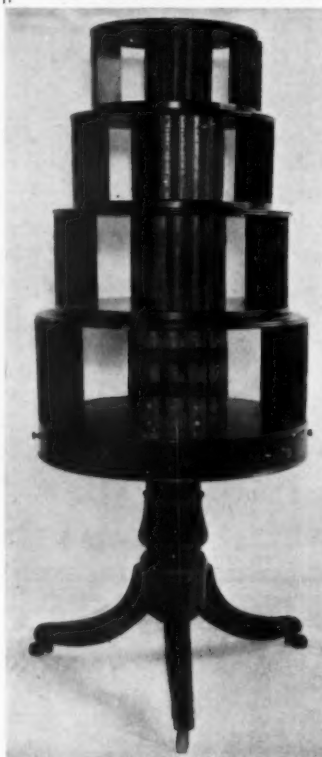
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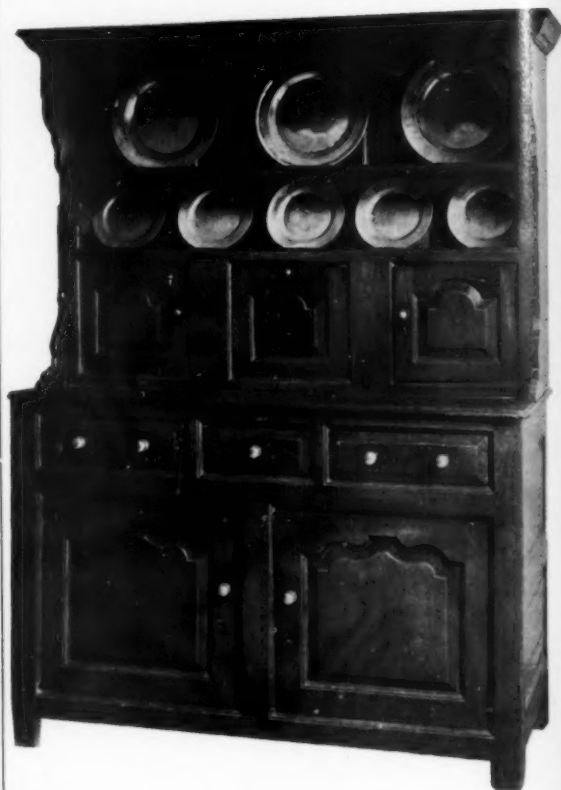
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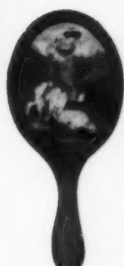
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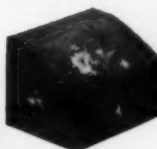
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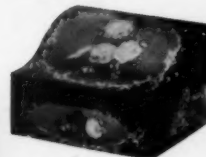
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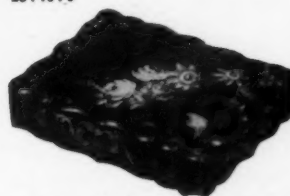
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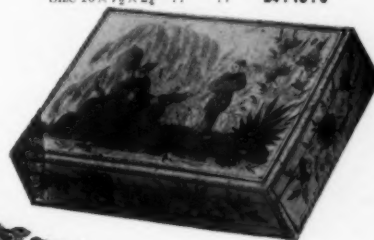


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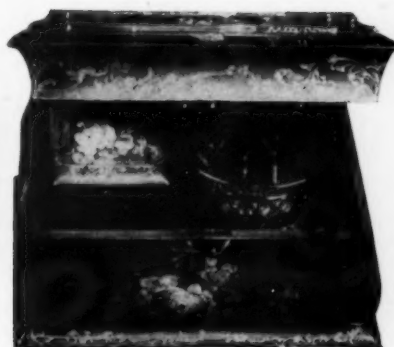
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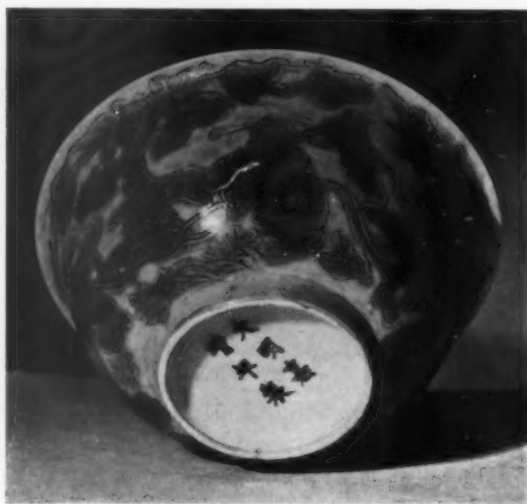
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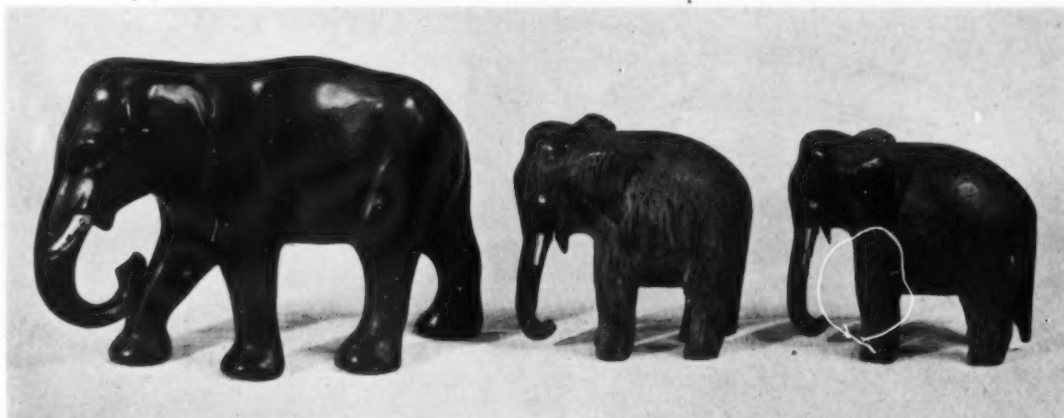
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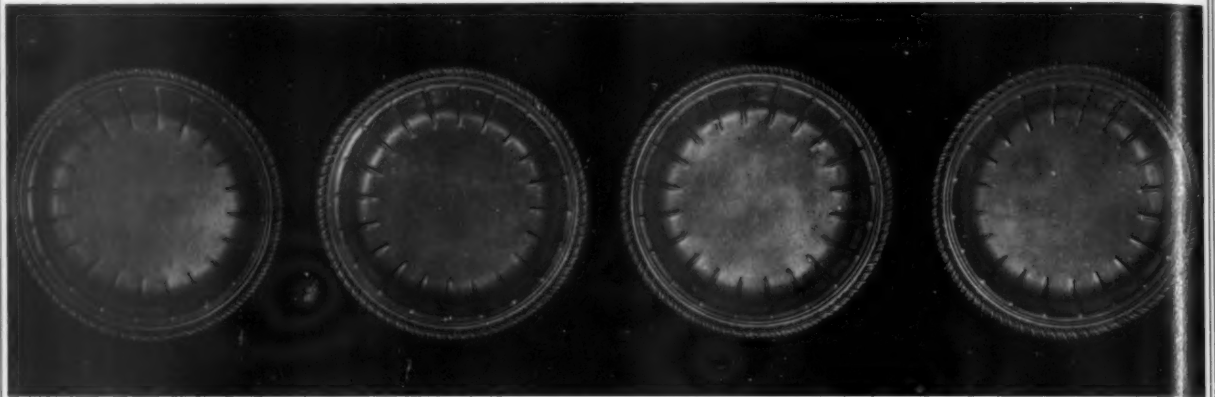
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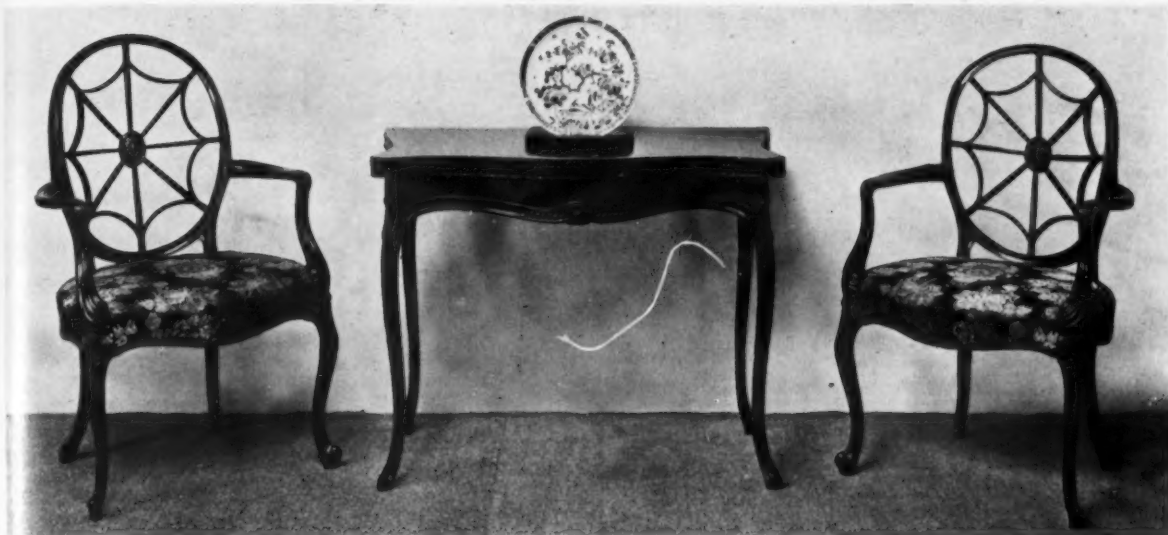
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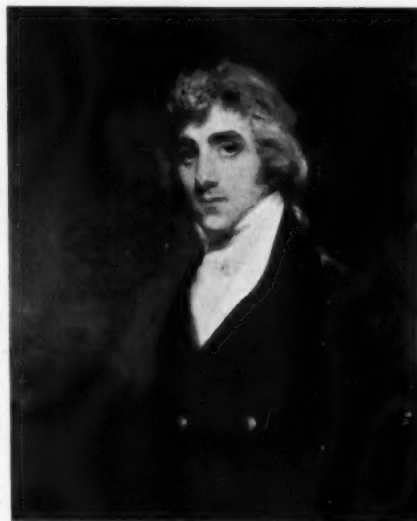
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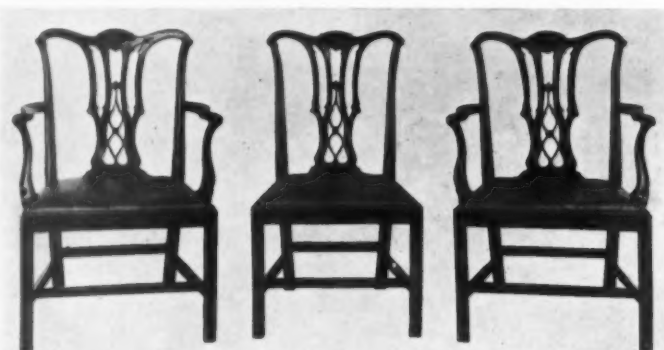
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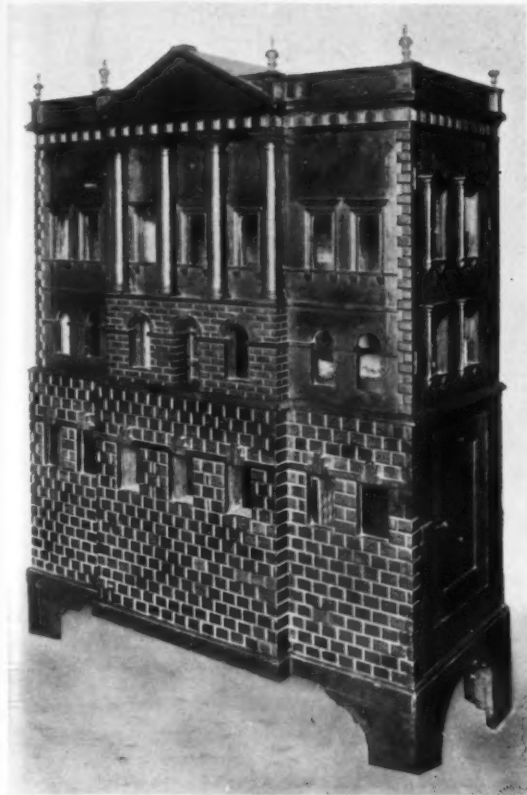
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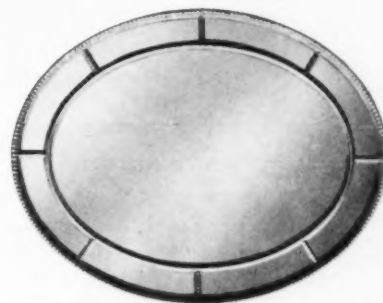
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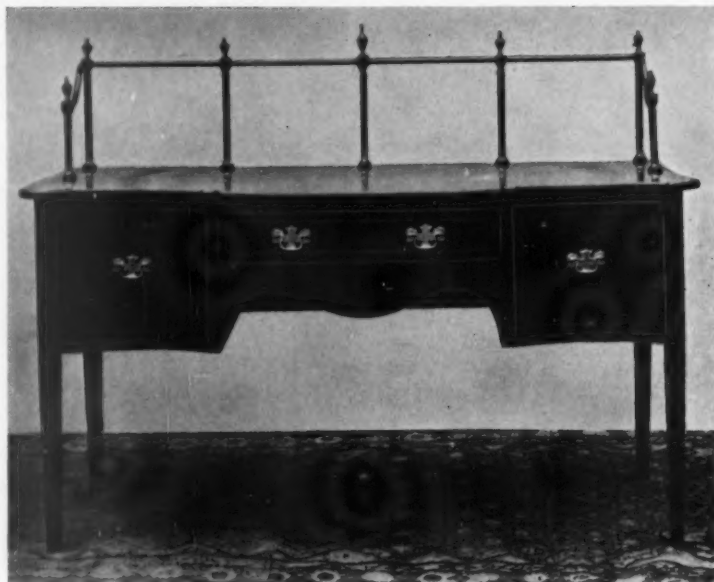
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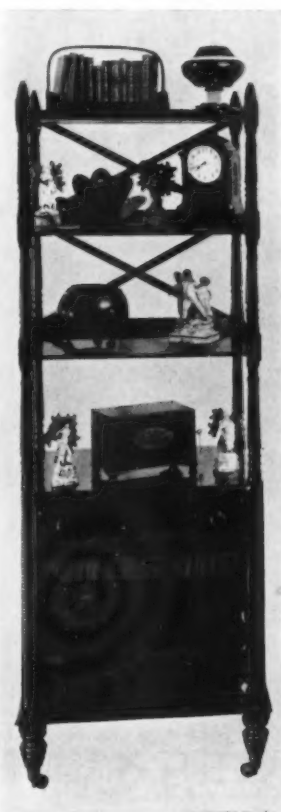
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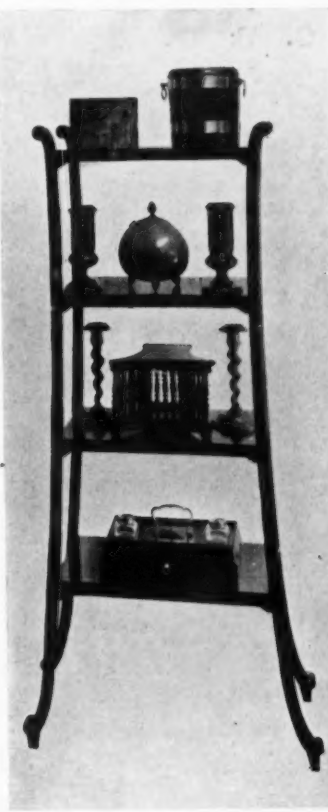
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ROYAL SOCIETY OF PORTRAIT PAINTERS. 43rd Annual Exhibition at the Royal Institute Galleries, 195, Piccadilly, W. 1. *Until December 22nd.*

ARTHUR ACKERMANN & SON, 157, New Bond Street, W. 1. Paintings, Drypoint-engravings and Mulberry impressions in Colour, of Game Birds, Rowing and other sporting subjects by **STANLEY R. WILSON**. *Until December 21st.*

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Edited by T. LEMAN HARE

VOL. 20



NO. 120

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